

TAILORING
for the **FAMILY**



AILORING

for the

FAMILY

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UNIVERSITY OF ALABAMA



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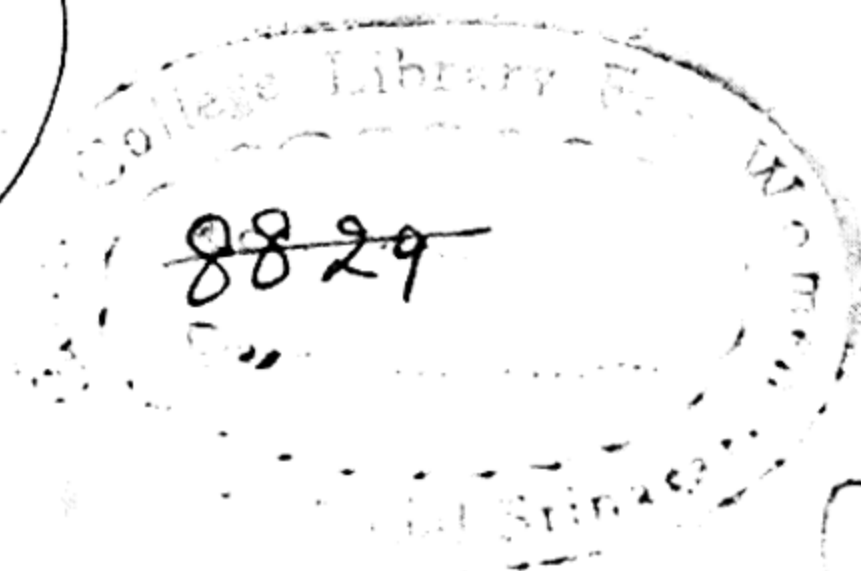


PRENTICE-HALL HOME ECONOMICS SERIES

Helen Judy Bond, Editor

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First printing	November, 1951
Second printing	January, 1953
Third printing	August, 1954
Fourth printing	June, 1955
Fifth printing	May, 1958
Sixth printing	September, 1960



20336

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Library of the University of Wisconsin
Newark, N. J.

PRINTED IN THE UNITED STATES OF AMERICA

88247-C

PREFACE

THIS book has been written to help fulfill the growing demand for a book on tailoring. It may be used to advantage by homemakers, dressmakers, women in sewing clubs, home demonstration club women, garment workers in coat and suit factories, career women, or any other people interested in making tailored garments, to say nothing of students and teachers in high schools, colleges, and universities.

Many women and girls desire better-quality suits and coats than their limited cash income will permit them to buy. The cost of a commercial custom-made tailored suit or a coat is almost prohibitive in the wardrobe of the great masses of working people, yet these same people are not always satisfied to purchase and wear the cheaper ready-made garments. One solution to this problem is to buy a good-quality fabric and learn to make tailored suits and coats.

This book includes not only instructions for making a strictly tailored coat or suit jacket, but also suggestions for making many types of semitailored garments ranging from suit skirts to raincoats. No attempt has been made to offer information for the purpose of training people to enter commercial tailoring. Rather, it is the hope of the author that a person with a small amount of experience in sewing will be able to follow the instructions in the book and produce a neatly tailored garment, and that the experienced person will also find helpful ideas and suggestions.

The book provides information on some of the fundamentals of clothing construction needed in making a tailored garment, which may be of help to persons without previous training in clothing construction. Certain basic facts related to the principles of design have been included to aid one in choosing the best patterns, suitable materials, and appropriate findings for the tailored garment. In addition to the information presented on construction processes and design selection, such topics as types of equipment and supplies

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needed for good tailoring, make-over tailored garments, suggested methods for pressing, characteristics of a well-made tailored garment, and care of the finished garment have been included.

The author believes that beginning students of tailoring will have less difficulty and do a better job in turning out well-fitted coats and suits if a test garment in muslin is made, ripped apart and used as a pattern for cutting the real coat or suit. The more experienced student in tailoring may not even feel the need of making a test garment. Information concerning the preparation of a test garment is given in section 9.

No instructions have been given for cutting or drafting patterns to use in making tailored garments. Many commercial patterns are available at relatively small cost and in very attractive designs. Such patterns may be altered or adjusted as desired in making the test garment or the final one.

The figure drawings may prove of value in working out the details of tailoring processes. Many of these have been arranged to portray the steps from the beginning processes to the finished product.

Photographs showing finished suits and coats made in the author's tailoring class give evidence of what can be accomplished by the amateur student. Photographs of ready-made suits and coats designed by famous designers and some of those styled at fashion shows have also been included to assist persons in choosing designs for different body figures, and for various occasions.

An attempt has been made to organize each part of the book in a logical order, although it will be necessary to refer to specified information and drawings in Part One when using Part Two and Part Three. Part One is devoted solely to methods and processes for making women's tailored and semitailored garments, Part Two gives information regarding the selection and making of children's wraps, and Part Three includes suggestions for selection of materials, designs, and colors for men's and teen-age boys' suits and coats. It is not expected that even an experienced seamstress would attempt to take measurements, draft a pattern, and tailor a suit for an adult man, although she may be able, using a commercial pattern, to cut

and tailor a cotton or a linen summer suit for a boy 10 or 12 years of age, or make a lounging robe for her husband.

This book brings together material drawn from training and teaching experiences in tailoring classes in various colleges and universities. The information included is based primarily upon two things: the observance of tailoring problems encountered by students and successful methods used in solving some of these problems.

The author wishes to acknowledge with gratitude the valuable help received from former teachers, from tailors, and from her students in tailoring classes.

The author is especially indebted to Miss Eleanor Lambert, Press Director for the New York Dress Institute, for securing suit and coat pictures from New York designers and from fashion shows for use in this book. The author is indebted to Miss Nadine Lurie of Nadine Lurie Advertising, Los Angeles, California, for photographs; also to Miss Eva Crane of the California Apparel Creators for pictures which are used in this book.

Mention should be made of gratitude due to Miss Margaret Moorer, of the English Department, and to Miss Florence Petzel, Associate Professor in Textile Research, School of Home Economics, at the University of Alabama, for proofreading and making helpful suggestions for the improvement of the book.

The author wishes to thank various members of the Home Economics faculty at the University of Alabama for encouragement in writing this book, and also to thank engineering students and Mrs. Louise Hicks for assistance with the figure drawings.

The author is very grateful to Dr. Helen Judy Bond, Head of the Department of Home Economics, Teachers College, Columbia University; to Miss Marie Stephens of Iowa State College, Textiles and Clothing Department; and to Miss Mary Evans, Professor of Home Economics, Teachers College, Columbia University, for reading and making helpful suggestions for improvement of the manuscript.

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THE VALUE OF TAILORING

OUR grandmothers made tailored coats and suits for the entire family and many of our great grandmothers not only did the tailoring for their families but spent hours in weaving the cloth for these garments. Old photographs show that some of these clothes were very good looking and well tailored. Perhaps all the modern equipment and tailoring supplies we use today were not available to our grandmothers, but there were substitutes that seemed to prove satisfactory. Are we not as intelligent and just as instinctively creative as our grandmothers? Necessity is not "the mother of invention" today as in earlier years, but we have the same creative urge as our earlier ancestors, if permitted the freedom of expressing it.

Aesthetic Value. The homemaker of today does not have so many opportunities to express her artistic creative ability in clothing the family as the earlier homemaker did. In this era of specialization and industrialization, virtually every article of clothing we wear can be purchased ready-made. But there is still one avenue open to the woman of today to satisfy that creative urge—"home sewing." A beautiful garment, well made from a pattern design suited to the individual, is a source of satisfaction to any woman or girl. True, not all women desire or have the time to sew; for them, there are numerous ready-made garments on the market.

Almost every woman desires to be as attractively dressed as possible, and beautiful clothes help to accomplish this aim. With initiative, ability, and practice almost any woman can plan and construct tailored clothing at home that will help to make her attractive.

Tailoring is an art that requires patience, persistence, and practice for best results. A beautifully tailored garment is in reality a true work of art. The suit or coat that has been properly tailored will be free from that "homemade" look. Tailoring is not difficult, but it

2 THE VALUE OF TAILORING

calls for precision and accuracy at each step, from the cutting to the pressing of the finished garment.

The woman or girl who makes her own suit or coat has a wider range in the selection of color, type of pattern design, and choice of fabric than does the person who buys all her suits and coats ready-made. Many women and girls have figure irregularities, such as extremely long arms or a large bust. The ability to make and fit one's own garments will solve this problem.

Economic Value. It is not expected that the inexperienced individual will make a perfect suit or coat at the first attempt, but the fundamentals of tailoring processes may be learned and applied. With practice, a person may be able to give a coat or a suit a smartly tailored appearance such as is found in the high-quality ready-made garments. A good-looking, well-fitted, and properly made coat or suit is an asset in any person's wardrobe. Ready-made, high-quality 100 per cent wool suits and coats are often expensive: women and girls who live on a low to moderate cash income find the cost prohibitive, but with practice they can make a similar garment at a cost they can afford.

The homemaker on a limited budget who has as one of her responsibilities the provision of adequate clothing for several children can stretch the family income by making some of the tailored wraps for her family. It is generally accepted that the family level or scale of living can be raised by increasing the income from home sewing and by intelligent buying. Likewise, the business woman or the college girl who needs to curtail her expenditures can accomplish this goal by learning to make her own tailored garments.

There are two periods in economic development when women do much home sewing. One of these is during a depression when the cash income is low; the other is when prices are abnormally high in relation to wages and salaries.

By reading carefully the instructions, and putting into practice suggestions presented in this textbook, one should be able to select tailored garment pattern designs, materials, and trimmings suitable for individual personalities, for different body builds, for various ages, and for many occasions.

EQUIPMENT FOR TAILORING

PART of the success in producing a well-tailored garment is achieved by having good equipment with which to work. For best results in making a tailored garment, a minimum amount of equipment is necessary. When garments are made in the home, check the pieces of equipment on hand, and secure as much of the new equipment included in the suggested list below as you consider essential. Such a list may be helpful to teachers, students, or others concerned with tailoring.

Much of the equipment is available in college and university laboratories. Equipment that is not available may be secured in department stores, or in a tailoring supply store.

Shears	—Large dressmaker type, good-quality steel with 6-inch or 7-inch blades. These shears should have a sharp point and a sharp edge.
Scissors	—A pair with sharp points.
Pinking shears, or an electric pinking machine	—For cutting edges of fabric.
Old scissors	—To cut haircloth and paper.
Thimble	—Well-fitted to finger and made of hard metal with deep indentations.
Pins	—Sharp-pointed, good grade dressmaker pins. A box of pins is convenient to use.
Needles	— <i>Sharps</i> and <i>betweens</i> are advantageous in tailoring. No. 7 is often recommended. A needle with large eye for heavy duty thread. A <i>gimp</i> needle to hold gimp while padding buttonholes. A <i>crewel</i> needle is an added convenience when using darning cotton.

4 EQUIPMENT FOR TAILORING

Tape measure or tapeline	—Preferably 60-inch length with metal ends, numbered on both sides. Numbers and markings should be clear on both sides. A tape made of two thicknesses of cotton cloth folded and stitched together along the edge wears well, and does not stretch.
Tailor's chalk	—White shows best on colored fabrics. Clay with little or no wax is desirable: colored wax is difficult to remove from light colored or white fabrics.
Ruler	—12 or 18 inches in length.
Beeswax	—For rubbing on buttonhole twist or sewing silk to prevent its snarling or knotting.
Gauge	—May be made at home of cardboard, or a metal type may be purchased.
Pincushion	—Type that can be worn on the wrist is convenient to use.
Needle or velvet board	—For pressing velvet and velveteen.
Emery	—An emery ball is recommended for polishing needles.
Tailor's bodkin	—Good for turning small casings.
Tracing wheel	—A marker for seam line and other construction points.
Dressmaker's transfer paper	—Obtainable in white or colors.
Tracing board or chalk board	—For transferring marking from pattern to fabric.
Yardsticks	—To guide in extending or marking lines on pattern and fabric.
Tailor's square	—For testing accuracy of crossing lines, such as grain lines.
Wrapping paper	—Needed in pattern alteration.

Tailor's buttonhole cutter	—For cutting buttonholes that are to be worked.
Cutting table	—Large enough for the pattern layout.
Sewing machine	—The type ordinarily used in the home or clothing laboratory.
Mirror	—Full-length preferable.
Dress forms	—For fitting linings to coats.
Skirt marker	—To level hem lines of skirts and coats.
Coat hangers and cupboard space	—For hanging and storing coats and suits after they are assembled.

Pressing Equipment. For description and suggestions for constructing various items of equipment see Section 17, "Pressing Equipment" (p. 160). Figure 34 (p. 158) gives dimensions of pressing equipment.

SUPPLIES NEEDED IN MAKING TAILORED AND SEMITAILORED GARMENTS

A GREATER variety of supplies is needed in the making of a strictly tailored coat or suit than in the construction of a semi-tailored garment such as the suit skirt, or a soft wool coat for the two-year-old child. The names of many items required for the tailored garment are familiar to the amateur, whereas the names of others would be quite foreign to many persons experienced in sewing. The kind, number, and quantity of supplies purchased vary with the type of garment to be made. A suggested list of supplies that are likely to be needed may prove of value to the prospective shopper.

To save time, effort, and money, knowing where and how to obtain supplies for tailoring is of vital concern to a buyer. Many of the supplies listed below can be purchased at a department store, some at a variety store, and others at a tailor's supply store. It is quite often possible to purchase tailoring supplies from the local tailor, as he sometimes buys in large quantities. In some localities, fabric yardage is available to retail customers at custom tailor shops.

Some of the supplies needed in making small boys' suits and top-coats are the same as those required for women's and girls' garments, but a few supplies are needed for boys' suits that would not be required for women's garments.

A suggested list of supplies that may be used in the construction of suits and coats for women, for teen-age girls, and for children—both boys and girls—is as follows:

Pattern—tailored or semitailored style.

Fabric—wool for the strictly tailored garment. Cotton, rayon, linen, silk, wool, and special blends for the semitailored garment. (Yardage as suggested on pattern envelope.)

Lining fabric for coat or suit jacket when one is used. (Yardage as designated on pattern envelope.)

Tailor's canvas for interfacing of lined tailored garments.

Wigan or muslin for interfacings and reinforcements.

Tailor's linen for interfacing collars.

Interlining for coats, if one is desired.

Buttons as stipulated on pattern guide.

Buttonhole twist for worked buttonholes.

Linen or button thread.

Buttonhole gimp for padding tailored hand-worked buttonholes.

Tailor's edge tape, also known as "stay tape," $\frac{3}{8}$ of an inch in width for reinforcement along front edges of garments and on the creaseline of lapels. Use either linen or cotton tape.

Bias tape (cotton) for finishing and staying dart seams, if desired.

Seam tape for skirt and coat hems.

Tailor's seam binding for finishing unlined coat seams and other raw edges, such as hems.

Silk or mercerized sewing thread. Hand sewing silk, waxed, if desired.

Heavy duty thread for stitching seams where strain occurs.

Cotton thread for making cotton garments.

Basting thread.

Darning or marking cotton. One spool of light color to make tailor tacks on dark-colored fabrics, or a darker shade for use on light-colored fabrics.

Trimming—braid, for example—if desired.

Slide fastener for skirt placket. Trouser or jacket-front slide fastener for boys' garments.

Hooks, eyes, snaps, and buttons for skirt bands of women's suits.

Lead weights, if desired, for bottom of women's and girls' suit jackets.

Belting or grosgrain ribbon for skirt band, if preferred.

Shoulder pads when these are fashionable.

Sheet wadding, and cotton or wool batting, for padding shoulders

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of wool suits with linings when ready-made shoulder pads are not used.

Waistband canvas for trousers of boys' suits.

Silesia or pocket twill for pocket pouches in boys' trousers and for reinforcement of buttonholes.

Cotton felt to put around the armscye of strictly tailored wool suits and coats.

Crinoline, muslin, wigan, or tarlatan to cover shoulder pads if these are made.

Undercollar facing, such as melton cloth for strictly tailored wool suits and coats if garment fabric is not desired.

Muslin for cutting a test garment when one is constructed. Purchase the amount of muslin required for the layout of a 35-inch fabric.

Read Section 6, "Choosing Fabrics and Findings for Coats and Suits," for additional information before buying your supplies for a strictly tailored or semitailored suit and coat.

TAKING BODY MEASUREMENTS CORRECTLY FOR WOMEN AND TEEN-AGE GIRLS

THE importance of taking body measurements correctly cannot be overemphasized. Not many people possess a body figure with measurements that correspond exactly to the measures found in commercial patterns; therefore, it is necessary to take body measurements to find how the two differ. When the two are not the same, such information is accessible for pattern alteration. Information in this section relates to the measurements taken for women and teen-age girls.

Bust measurements of the body have very little relation to the height measurements for women. The bust measurement, which is used as a basis for sizing women's dresses, is not always reliable as a basis to predict vertical measurements, and it would seem logical that it could not be used as a basis for buying coat and suit patterns, since the size of these patterns is also determined by bust measure. This fact makes it mandatory that measurements be taken and patterns purchased according to measurement. If the pattern is purchased by girth measurements, the length measurements may not be correct for the individual.

(For standard "body measurements" for women and teen-age girls it is assumed that measurements will be taken over a slip, and that panties, a brassiere, and perhaps a girdle will be worn under the slip.

When taking body measurements be sure that the tapeline does not overlap. Ask someone to take your body measurements according to suggestions below and record each measurement as it is taken in Chart I. Retain the chart for future reference in testing individual measurements with corresponding measurements of commercial patterns. Only bust, hip, waist, and in some patterns sleeve length, measurements are needed as a basis for pattern purchasing. Cervical

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height measurement is helpful in purchasing patterns for the junior miss. Chart II of this section gives sizes of dress patterns for women, misses, and juniors.

Figure 1, "Locations for Taking Body Measurements," will be of help in determining body landmarks for taking individual measurements.

Bust Girth. To take the bust measure correctly, place the tape-line around the bust over the fullest part with the tape perfectly

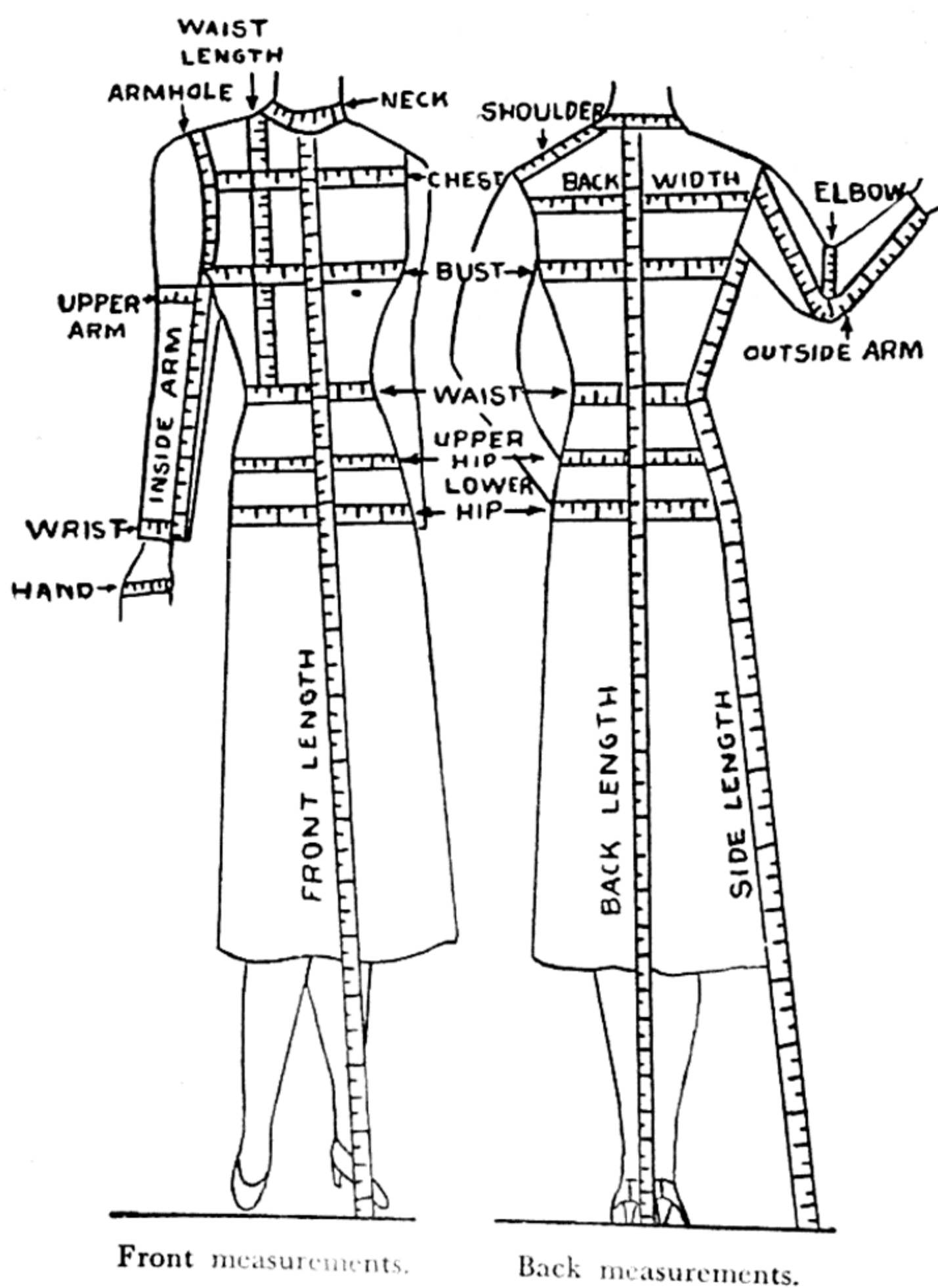


Fig. 1. Locations for taking body measurements.

parallel to the floor. Let the fingers slide easily underneath the tape-line to ascertain whether or not the measurement is too tight. The person measuring stands behind the person being measured to take this measurement.

Waist Girth. Determine the normal waistline by placing the thumb and first finger of both hands, one on each side of the body, at the deepest curve between the lowest rib and the upper part of the hips. This curve is the natural waistline. Measure with the tape-line fitted snugly, but not tightly, at the natural waistline. This measurement is helpful in checking the size of suit skirt pattern and a fitted suit jacket at the waistline. Take the waist measure as loose as desired for the fitted suit jacket. Take both a front and back waistline measurement from side to side seam. Let tape remain at waist for other measures.

Waist Length. Take the front waist length from shoulder seam at base of the neck, passing the tapeline over the fullest part of bust to the natural waistline. The front waist length may also be taken from the hollow of the neck at center front to the waistline. The back waist length is taken from the bone at the base of the neck to the normal waistline. Take the underarm waist length from 1 inch below hollow of the armpit to the waistline.

Front Chest at Armscye. The chest is commonly measured across the front chest about half of the way down the depth of the armscye of a closely fitted set-in sleeve. It should be taken over the broadest expanse of the chest, which is usually 3 to 4 inches below the base of the neck.

Width across the Back. The width across the back is usually taken 4 to 5 inches below the neck base, the tape bisecting the armscye of a closely fitted set-in sleeve. For an elderly person with very rounded shoulders, take this measurement across the widest part of the back, which may be more than 5 inches from the neck base.

Shoulder Length. It is essential that a coat be sufficiently long on the shoulder so that it does not seem tight when worn over a suit jacket. Measure shoulder length from the base of the neck to end of shoulder bone, placing the tape a little to the back of the highest part of the shoulder, where the shoulder seam of a suit would nor-

mally be located in a strictly tailored suit. In a semitailored garment, the seam falls directly on top of the shoulders.

Coat, Skirt, and Suit Jacket Length. The measurement for a coat length is best taken from the base of the neck at shoulder to the bottom of the hem line. For a full-length coat, take this measurement so that the coat is at least one-half to three-quarters of an inch longer than the longest dress or skirt over which it will be worn. Two to three inches for hem length should be added to the coat length measure. Take both a front and back length measure. This is mandatory for a person with a large bust, or very rounded shoulders.

The skirt length is taken from the normal waistline curve to the skirt hem line plus the hem width. The length will depend upon the prevailing fashion at the time the measurement is taken. Take three skirt lengths, one at center front, one at side underarm seam, and the third at center back of body. The three measurements are especially essential for an individual with a large abdomen, protruding hips in back, or large hip bones.

The measurement for the length of suit jacket will depend upon the size and shape of the wearer as well as the style of the jacket. Some seasons fashion dictates long suit jackets; in other seasons, the shorter the jacket, the smarter the fashion. But regardless of the fashion, the figure should dictate the length of jacket or coat that is most becoming to the wearer. Take the length from the base of the neck at shoulder to the hem line of the suit jacket, for both front and back, plus the hem allowance. The tape must be held in to the waistline rather than straight down to allow for the curve of the back at waistline of a fitted suit jacket, or the finished jacket will be too short.

Neck Base Girth. (Take the neck measure loosely around the base of the neck where the neck joins the shoulder, beginning at the cervical bone at the back of the neck. Stand tape on edge to measure the neck curve.) This measurement is needed to check neck-line patterns of coat and suit jackets with collars that fit closely to the base of the neck.

Arm Length and Girth or Circumference. There are several arm measurements that may be of some service in testing sizes of commercial coat and suit jacket patterns. These are the inner and outer length, arm girth of the largest part of upper arm, circumference around the elbow, circumference around the wrist, and the hand circumference. Take all girth arm measurements snugly with tapeline. Take a snug wrist measure over the wrist bone. Locate the shoulder bone, where the armscye seam of the garment would normally fall, and take the measurement of the arm length from this point to the elbow over a shoulder pad, if worn, and then pass the tapeline over the elbow to the wrist bone with the arm bent. Measure around the elbow, bent at a 90-degree angle. In addition to the outside length measurement, an inside length measurement is helpful in the checking of sleeve patterns. This measurement should be taken from 1 inch below the armpit to wrist with the arm straight.

Armscye Girth. To obtain this measurement, place the tapeline around the fullest part of the arm where it joins the body and let the tape meet at the shoulder bone after passing around the armpit about 1 inch below the armpit.

Hip Girth. Take the hip measure by putting the tapeline around the fullest part of the hips; this may be from 6 to 9 inches or more below the natural waistline, depending upon the individual figure, but the average is usually 7 inches. For some tall teen-age girls the largest part of the hips may be 10 inches below the normal waistline. The fullest part of the hips is often at the back of the body, especially for young, slender girls. In taking this measurement, drop the tapeline from the center back to the fullest part of the hips, then pivot the tapeline and keep it parallel with the floor while measuring. Slip two or three fingers underneath the tapeline across the hips to test the snugness of the measurement. This measurement should not be taken as snugly as the waist measure. Take both a front and a back hip measure from side seam to side seam when there is a great difference in the two, due to a protruding abdomen. For a person with a protruding abdomen, an upper hip measure and a lower one

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CHART I

TAKING BODY MEASUREMENTS OF WOMEN AND TEEN-AGE GIRLS

(Record all measurements in inches.)

	<i>My Measure- ments</i>	<i>Pattern Measure- ments</i>	<i>Allowance for Ease</i>
1. For Suit Jacket			
Bust girth—fullest part (not too snug).			5" or more
Waist girth—slightly loose for fitted jacket.			
Front waist length (from shoulder at neck to waistline).			
Back waist length (from base of neck to waistline).			
Underarm waist length (from 1" below armpit to waistline).			
Width of chest across front (at widest part). Bisect the armscye.			
Width across back waist (at widest part). Bisect armscye.			
Shoulder length (from neck base to end of shoulder bone).			
Length of jacket (below waistline plus hem allowance).			
Neck—base girth (easy around the base).			
Arm length—outer (shoulder bone to wrist bone—arm bent).			
Arm length—inner (arm straight—inner 1" below armpit to wrist, plus hem allowance).			
Arm girth—(at largest part of upper arm).			3" or more
Arm length—shoulder bone to elbow (allowance for shoulder pad).			
Elbow circumference—(with arm bent at 90° angle).			1" or more
Wrist circumference—(over wrist bone).			
Hand circumference (closed—taken over knuckles).			
Armscye girth (around arm at shoulder bone) 1" below armpit.			

CHART I—Continued

	<i>My Measure- ments</i>	<i>Pattern Measure- ments</i>	<i>Allowance for Ease</i>
2. For Suit Skirt			
Hip—upper—over largest part of abdomen (not too snug).			1" to 2"
Hip—lower—over largest part of buttocks (not too snug).			2" to 4"
Waist—at normal waistline (taken snugly).			
Front skirt length—(center at waistline to desired length) plus hem allowance.			
Back skirt length—(center at waistline to desired length) plus hem allowance.			
Side skirt length—(at underarm seam plus hem allowance).			
3. For Full-Length Coat			
Bust girth—fullest part (not too snug).			5" or more
Chest front at armseye (at widest part of armseye). Bisect the armseye.			
Back chest at armseye (at widest part). Bisect the armseye.			
Back length (back neck bone to bottom of coat plus hem allowance).			
Front length (neck base at front to bottom of coat plus hem allowance).			
Underarm length (from 1" below armpit to bottom of coat plus hem allowance).			
Shoulder length (from neck base to end of shoulder bone).			
Arm length—outer (arm bent—from shoulder bone to wrist bone).			
Arm length—inner (1" below armpit to wrist plus hem allowance—arm straight).			
Girth of upper arm (largest part).			3" or more
Girth of elbow (with arm bent at 90° angle).			1" or more
Wrist circumference (around wrist bone).			
Hand circumference (closed) (taken over knuckles).			
Armseye girth (around arm at shoulder bone 1" below armpit).			

should be taken. For the upper hip measure, permit the tapeline to be parallel with the floor and encircle the hips around the largest part of the abdomen.

Total Crotch Length. The total crotch length is needed in testing patterns for slacks and shorts. Measure from the waistline at the center back, passing the tape between the legs to the center front at waistline.

Choose the Correct Size of Pattern According to Body Measurements. The size of women's patterns has now been standardized and is the same in inch measurements for the various brands. For example, a size 16 pattern has a 34-inch bust, 28-inch waist, and a 37-inch hip measure. It is well to know that the hip measure for women's commercial patterns is 3 inches larger than the bust and 9 inches larger than the waist. Because one wears a size 16 ready-made dress does not mean that a size 16 commercial pattern will fit one properly.

Comparing individual measurements with corresponding body measurements for commercial dress patterns before purchasing a pattern is always wise. Chart II gives "Dress Patterns" classifications and corresponding body measurements from Commercial Standard CS13-44. These measurements are the same as those on the envelopes of commercial patterns. Check your body measurements against these standard measurements and be guided by the information when purchasing a commercial pattern.

If a person wears a size 16 dress pattern, a size 16 coat or suit pattern should be purchased, since a coat pattern is cut with the necessary allowance to fit properly when worn over the dress. If the bust measurement is unusually large in proportion to the hip measurement, it is best to buy a pattern that fits properly through the shoulders and bust, then make alterations in other places, such as at the hips, if necessary. If a separate skirt pattern is chosen, the size should be the same as the suit skirt pattern, unless the hip measurement is unusually large in relation to the bust measurement. Take bust, hip, and waist measurements before buying a new suit or coat pattern so that the correct size can be selected. This is very necessary, since patterns cannot be exchanged after they are purchased and

CHART II

SIZES OF DRESS PATTERNS FOR WOMEN, MISSES, AND JUNIORS.
CLASSIFICATIONS AND CORRESPONDING BODY MEASUREMENTS*(From Commercial Standard CS 13-44. All measurements in inches.)**Women*

Bust	.....	34	:	36	:	38	:	40	:	42	:	44	:	46	:	48	:	50
Waist	.....	28	:	30	:	32	:	34	:	36	:	38	:	40	:	42	:	44
Hip ¹	.....	37	:	39	:	41	:	43	:	45	:	47	:	49	:	51	:	53

Misses

Size (number)	.....	12	:	14	:	16	:	18	:	20
Bust	.....	30	:	32	:	34	:	36	:	38
Waist	.....	25	:	26½	:	28	:	30	:	32
Hip ¹	.....	33	:	35	:	37	:	39	:	41

Juniors

Size (number)	.....	11	:	13	:	15	:	17
Socket Bone to Floor ² (cervical height)	.....	47	:	51	:	54	:	56
Hip ¹	.....	31	:	34	:	36	:	38
Bust	.....	29	:	31	:	33	:	35
Waist	.....	24½	:	25½	:	27	:	29

¹ Hip measurement taken 7 inches below natural waistline. *Dress Patterns*, U. S. Department of Commerce, National Bureau of Standards, CS 13-44. Used by permission.

² Cervical—the seventh or lowest cervical vertebra at the back of the neck, which becomes more prominent when the head is bent forward. Cervical measurements are taken, however, only when the head is in an erect position. The individual is measured while wearing shoes.

body sizes change with increasing age. Check the pattern before buying it, to see that the clerk has given you the correct size.

Testing Body Measurements against Commercial Patterns.

Although commercial patterns are based on standard measurements, allowances are included for ease. A suggested minimum amount of ease for a coat or a suit pattern has been included in Chart I. Check your commercial pattern against minimum allowances. The style will partially determine the amount of ease. A flared-back coat would probably have a greater amount of ease through the bust than a princess coat. Personal preferences also help to determine ease. One person may desire a tight-fitting sleeve; another may like a very loosely fitted sleeve.

✓ **Commercial Patterns vs. Drafted Patterns.** Since commercial patterns are numerous and reasonably priced, one of these should be chosen. Find a brand that fits your particular type of figure, and become acquainted with the use of this pattern. Commercial patterns are now manufactured for the short figure. Tall girls should avoid the selection of this type of pattern as it would have to be lengthened in both waist and skirt. Patterns are also available in half sizes. Buy this type of pattern if it fits your figure better than those in regular sizes.

Much valuable time and energy can be wasted by the amateur in attempting to draft a suit or coat pattern, which may or may not fit correctly when it is completed. If a good-fitting foundation skirt pattern has been previously developed in a pattern-study course, it may prove adequate for cutting the suit skirt, but even here it saves time to use a commercial pattern as a basis for developing a good foundation pattern. Such a pattern can be made of inexpensive muslin and used for cutting suit jackets, skirts, and coats when a similar style is needed at a later date.

SELECTION OF APPROPRIATE PATTERN DESIGNS FOR TAILORED AND SEMI- TAILORED GARMENTS

Style of Pattern Is Important. The selection of a well-fitting, smart-looking, tailored-style pattern is a prerequisite to the creation of a well-tailored garment. For a typical tailored coat or suit jacket, choose a pattern design with a convertible notched collar and lapels. This style of garment can be worn closed or open at the neck. A bright-colored scarf adds to the attractiveness of an open neck. Such a suit is adaptable for wear with many different styles of blouses, but a tailored blouse is always fashionable with a tailored suit, provided it is becoming to the wearer. If a strictly tailored suit is not particularly becoming to your type of personality, wear a dressy-type blouse with it, or choose a suit that is semitailored instead. Styles change each season, but various kinds to suit individual needs are always available. Select a pattern that is likely to remain in style for two or three seasons, since coats and suits are generally wearable for more than one year. See p. 25, "Designs in Suits and Coats for Various Figure Types," and p. 47, "A Pictorial Style Show of Coats and Suits," before choosing your pattern.

Figure Contours Dominate Pattern Selection. Very few people have a so-called "perfect" figure, if one exists. Rating scales for figure contours vary according to personal preferences. The tall, slender girl with a bony structure is one man's ideal; the small, plump girl may be the apple of another man's eye.

It is often possible to improve your figure by corrective exercises and properly fitted foundation garments in order that it may approach your ideal before you choose your pattern. It is doubtful whether any figure with a protruding abdomen, rounded shoulders, or a large hip line rates high on any scale.

It is very important to decide upon a pattern that is becoming to your type of figure. Another way of creating a figure illusion is to wear lines that dominate a poorly proportioned body, thus making it more nearly approximate the ideal figure. It behooves every person to study her body proportions and choose clothing that makes her figure look as striking as possible.

✓ **Classifications of Figure Types.** There are many classifications of body figures, such as the tall, heavy woman; the tall, slender woman; the short, heavy woman; the short, slender woman; the petite young lady; the stocky-type college girl; the full, broad type of girl; the plump, short figure; and the well-proportioned figure. Entire books, sections, and chapters of other books on design are available for a comprehensive study of this subject. Only a few suggestions concerning the choice of appropriate pattern designs of suits and coats for some of the different types of body build are given here.

✓ **Suitable Pattern Designs for the Tall Figure.** The tall, slender girl as portrayed in many fashion illustrations is often viewed with envy but may also have problems relating to the selection of clothing designs. The young, slender girl may wish to capitalize on her distinguished body build and wear designs that make her appear taller and more slender. If so, she should wear short suit jackets, narrow suit skirts, long-length skirts, and long-length coats. The close-fitting, beltless, vertical, structural line designs of coat and suit as shown in Plate 15, p. 34, will tend further to emphasize the height and slenderness of the tall, slender girl or woman.

If the tall, slender person appears too tall and thin, line designs to camouflage such an appearance should be chosen. Since length of the coat or the suit jacket greatly influences the apparent height of the wearer, the tall, slender girl or woman who wishes to appear less tall may prefer the three-quarter or seven-eighths length coat, as these make her look shorter. The loose-fitting coat, fingertip-length suit jackets, and capes seem to make the figure appear less tall. The tall, slender girl or woman can further reduce her height by wearing suits and coats constructed by patterns containing many horizontal structural lines, such as the designs shown in Plate 16, p. 34. She

can also wear to great advantage coats with large full sleeves and garments with a large armscye, such as those of the dolman sleeve, but she should avoid coats and suits with raglan sleeves. Wide cuffs, drop-shouldered yokes, flared-back coats, and yokes with horizontal lines all seem to conceal height and broaden the width of the wearer. Deep hems in the bottom of sleeves and coats are always in vogue for the tall, slender figure who wishes to appear less tall and slender.

Double-breasted coats with wide belts, suits having a jacket and skirt of contrasting colors, or different values of the same color also have a tendency toward broadening the silhouette.

^ **Elegant Pattern Designs for the Tall, Heavy Woman or Girl.**

The tall, heavy woman or girl has many difficult problems relating to a wise choice of appropriate designs for her figure type. She needs line designs that slenderize but that do not add height. Internal, simple, diagonal structural lines that tend to break large plain surfaces into smaller areas are fascinating designs for the tall, heavy-built person. The semitailored, semifitted dressmaker suits are preferred to the strictly tailored, tightly fitted mannish type of suit. Coats and suits with side front closings are wise choices.

^ **Appropriate Pattern Designs for the Short, Stout Figure.** The short, stout person is confronted with many problems in pattern selection. Her greatest interest relates to choice of suit and coat pattern containing vertical construction lines that give a slenderizing effect, as she usually wishes to appear taller. She may look best in a full-length coat to give height. A semifitted suit jacket is more pleasing to the eye than a tight-fitting garment that shows distinctly any unattractive body features, such as extremely broad hips or a very large bust.

Hip-length jackets, double-breasted coats, skirts and jackets of a different color, coats with belts and horizontal structural lines only tend to make the short stout figure appear broader. Fitted gored skirts without waist bands tend to conceal the size of the wearer. Wide shoulder yokes, large round collars, and wide revers are unwise choices for this type of person. See Plate 6, p. 28.

^ **Wise Selection of Line and Design in Patterns for the Short,**

Slender Woman or Girl. The short, slender woman or girl may be elated that she has a wider range in choices of appropriate pattern designs than does the short, stout woman or girl. Designs with striking arrangement of detail may help her to have a more forceful personality than she would have when she wears a less animated design. Her greatest interest lies in designs with vertical construction and decorative lines, but these lines must be arranged so as not to decrease height. A design with both vertical and horizontal lines is a wise choice for this petite figure, since they seemingly give height and width. She should wear full-length semifitted coats, and suit skirts that are not too long. Short-length jackets are not becoming to this type of girl.

Choosing Pattern Designs for the Well-Proportioned Figure.

The girl with a well-proportioned figure, which is neither extremely tall nor short, thin nor stout, has a very wide range in choice of pattern designs. A large percentage of girls from 16 to 20 years of age are in this class. Suit or coat patterns may be loose or fitted as preferred by the wearer. The sleeve may be one- or two-piece, with or without cuffs; the coat may be single or double breasted, with or without a belt. Pockets on the coat or suit may be flap, bound, patch, or welt style, and placed at any angle that coincides pleasingly with other lines of the garment. The skirt of the suit may be gored, pleated, or flared in style, but patterns having straight lines should be chosen if the garment is to have a strictly tailored appearance. A separate skirt pattern can be substituted for the suit skirt pattern when it is not an appropriate style for the individual. When this is done, be certain the line and design harmonize in skirt and suit jacket.

Adaptation of Design in Patterns to Figure Problems. Most people have one or more figure irregularities that need special attention in pattern selection. Some of the problems can be minimized when the right pattern has been chosen.

Large hips: A person with large hips needs to consider the design and placement of the pocket on the suit or coat. Welt, bound, and flap pockets placed horizontally on the coat, suit jacket, or skirt at the hip line seem to enlarge the contour of the hips and

should be avoided by a person with large hips. Set-in pockets placed diagonally or vertically on the garment have a slenderizing effect. Large patch pockets placed on a coat, especially one that is worn by a short stout person, greatly increase body mass through the hip area, unless the lines, such as stripes or tucks, are placed in a diagonal or a vertical position on the coat. In Plate 3, p. 27, the pocket designs tend to broaden the hip silhouette, whereas Plate 4, p. 27, shows pockets and placements that seem to slenderize the hip silhouette.

Deep cuffs and those that extend beyond the width of the sleeve on long sleeves broaden the hip line. Plate 2, p. 26, shows some cuff designs and sleeves that will broaden the hip line and should consequently be avoided by a person with large hips. Long sleeves with wide bottoms, such as the bell-shaped type, should not be worn by a person with unusually large hips.

Suit jackets with peplums and flares below the waist, especially those with horizontal lines, make the hips appear larger and should be avoided by a person with large hips. See Plate 10, p. 31, for this type of design. The size of hips will be minimized if the person wears flared-back coats; loose-fitted straight-line coats; or a princess coat semifitted at the waistline with an easy fit at the hip line. A six-gored skirt with considerable flare at the bottom that begins slightly above the hip line, and wide drop-shoulder yokes, tend to create an illusion that offsets the size of large hips.

Prominent abdomen: This figure irregularity needs careful attention in order to have a pattern design that will not further accentuate the size of the abdomen. Designs with line interest centered around the neck rather than at the abdomen should be chosen. The designs shown in Plate 11, p. 31, with many decorative lines and details, are to be avoided by a person with a prominent abdomen. Wear long, straight-line jackets, and coats with an easy fit over hips and bust. Keep the coat fastened, and do not wear a bright-colored blouse of a contrasting color, as this contrast calls attention to the abdomen.

Large bust: A person with a large bust should choose V-shaped necklines with the point of the V ending below tip of the bust, vertical construction lines, loose-fitting armhole, and an easy fit over the bust. A skirt with a flare at the bottom aids in balancing a large bust line. Vertical lines irregularly spaced lead the eye up

and down on the figure and tend to minimize the size of the bust. Avoid curved waistlines, as they cause the bust to seem larger.

Shoulder irregularities: People with *square* shoulders do not need large shoulder pads in coat or suit jacket, though a little padding inserted in places about the shoulders that are sunken in gives the coat a smooth finish. If your shoulders are *round*, you should wear the seam line slightly to the back of top of shoulder. Avoid raglan and kimono sleeves, tightly fitted princess coats, belted coats, collarless suits, and round yokes. Let the back of collar fit slightly away from the back of the neck, and let the coat hang loose from the shoulders. If you have *sloping* shoulders, avoid raglan sleeves unless shoulder pads are worn. Coats and suit jackets with yokes can be worn to advantage by a person with sloping shoulders, provided an appropriate line design is chosen. Plate 8, p. 30, shows a group of designs appropriate for a person with narrow shoulders; the designs in Plate 9, p. 30, have a slenderizing effect upon people with broad shoulders.

Arm sizes: A two-piece long sleeve, as found in many tailored suit and coat patterns, has a slenderizing effect on people with large arms if it is not fitted too tightly, but a two-piece sleeve ought to be avoided by a person who has long thin arms. The armseye should not be fitted too tightly or too high under the arms. Dolman sleeves conceal the size of the long thin arm. A person with a small thin arm should avoid a tight-fitting armseye.

Fabric Influences Choice of Pattern. The kind of fabric selected will partially determine the style of pattern chosen. Certain fabrics signify specific patterns. A skirt that is to be pleated calls for a fabric that holds creases well. Firm fabrics ordinarily hold pleats better than soft fabrics.

Striped and plaid fabrics call for simple pattern lines, since such fabrics obscure line designs of patterns. Fabrics with no design, such as plain-colored flannel, can be used to an advantage in patterns with unusual line designs.

It is difficult to make a large plaid or a striped fabric by a pattern having severe lines; and neither is a harsh, firm, closely woven fabric adaptable to a pattern with gathers, or soft, feminine, dainty, curved lines.

DESIGNS IN SUITS AND COATS FOR VARIOUS FIGURE TYPES

The choice of design to meet the needs of the individual is a major factor to consider when making a tailored suit or a coat. The type of line and design that adds to the attractiveness of one individual may appear hideous when placed upon another individual with a different body build.

The silhouette and body contour of the short, stout person would need line designs with a slenderizing note, whereas the tall, slender individual requires line design that seemingly gives breadth to her silhouette.

Line design for the bottom of sleeves and for cuffs will determine whether the arm appears broad and thick or long and slender. Design illustrations are offered to assist the individual in choosing the type of sleeve finish for her suit or coat.

The pocket design can make or mar the beauty of a suit or a coat. One does not need to use the pocket design of the commercial pattern. A suit or a coat may be more individual if a different style of pocket design is used, provided it does not clash with other lines of the garment. Some pockets broaden the contour of the hips, others slenderize. Choose the type best suited to your body build.

Button arrangement is also of importance in making a suit or a coat. From the illustrations, choose the one that conforms best to the style of suit and gives the desired effect on the body silhouette.

The yoke and type of collar design may also vary from the one included in the commercial pattern. Some yokes seem to broaden the figure, and others have a slenderizing effect.

The line and design of the suit jacket below the waistline can add interest to the suit if well chosen for the individual. Some designs are flattering to the tall person with a slender hip line, but should be avoided by the individual with a broad hip line.

The purpose of the group of design illustrations shown in Plates 1 to 16 on the following pages is to assist you in selecting the best design for your individual type of figure.

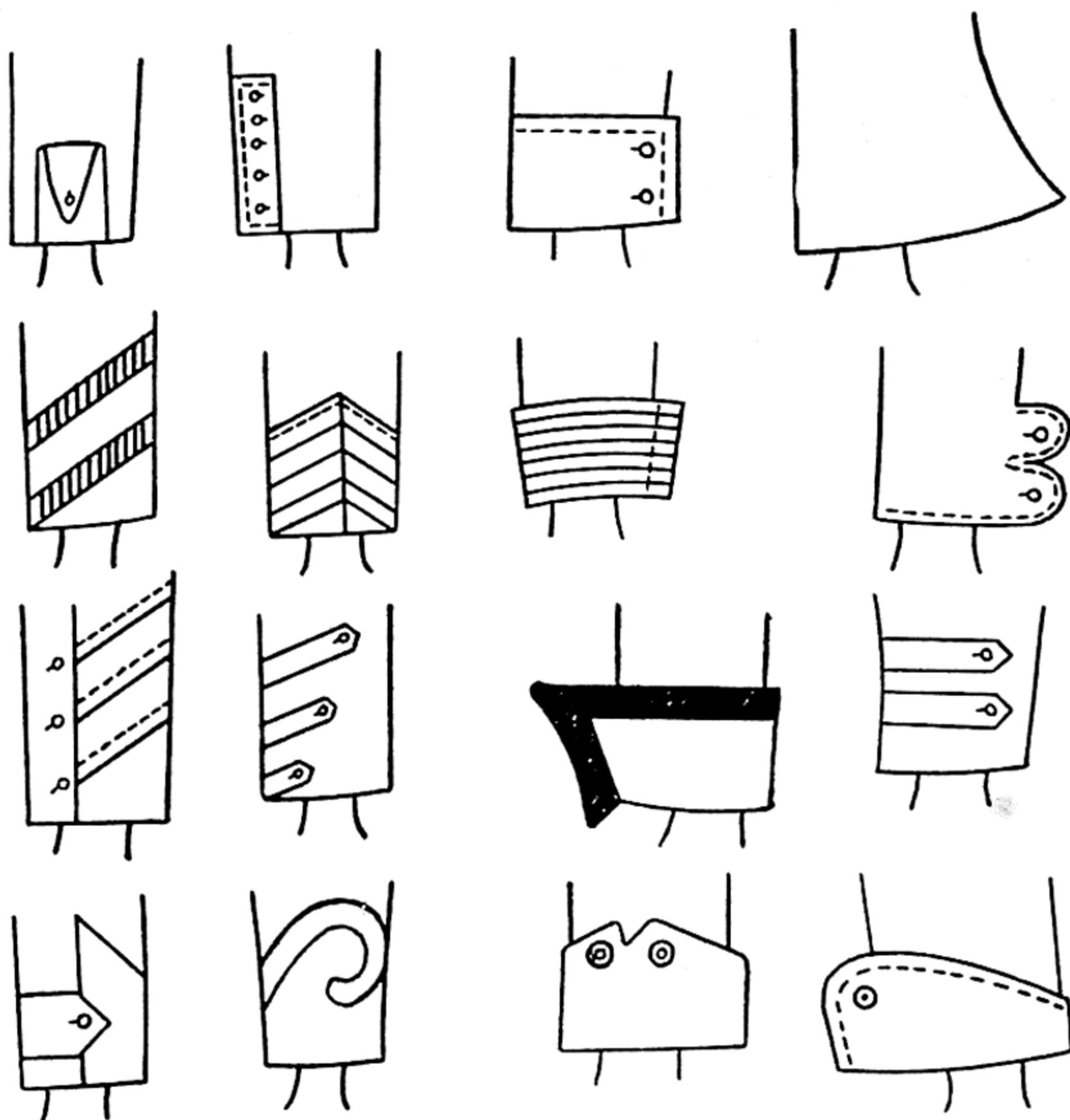


PLATE 1. Designs that give a slenderizing effect at the bottom of sleeves.

PLATE 2. Designs that give a broadening effect at the bottom of sleeves.

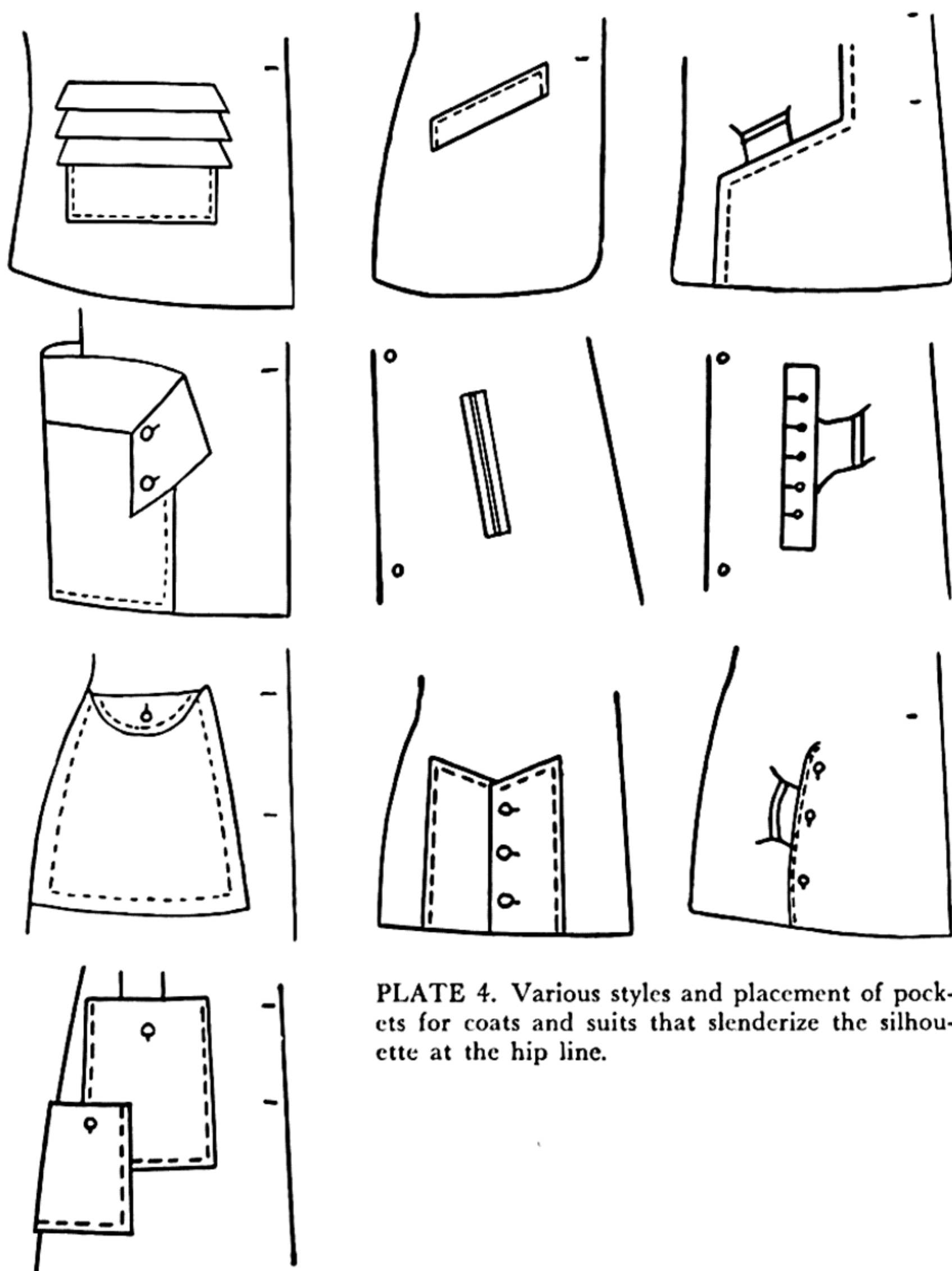


PLATE 4. Various styles and placement of pockets for coats and suits that slenderize the silhouette at the hip line.

PLATE 3. Various pocket styles for coats and suits that broaden the silhouette at the hip line.

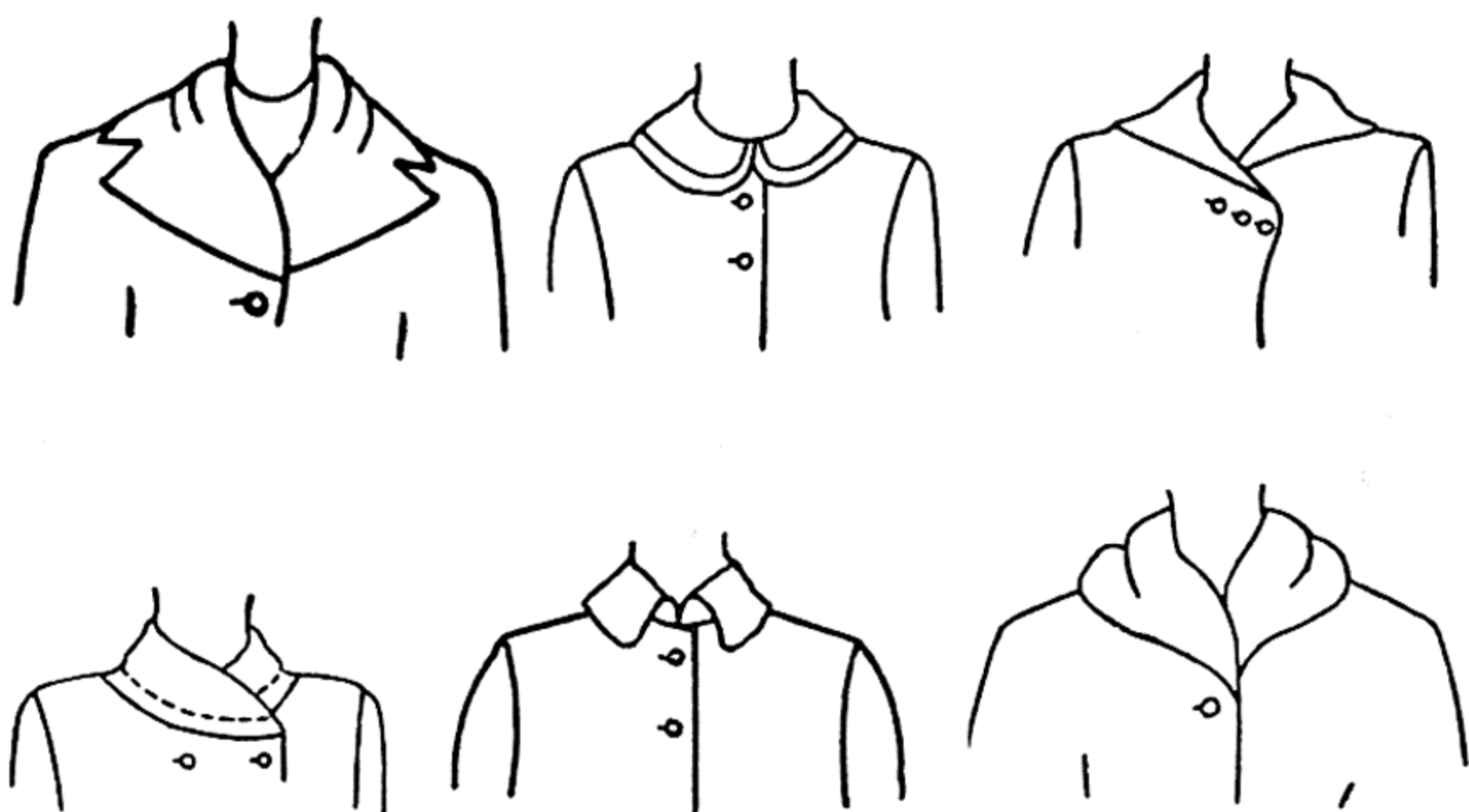


PLATE 5. Attractive collars and suitable neck lines for the girl with a slender neck. To be shunned by woman with a short, thick neck.

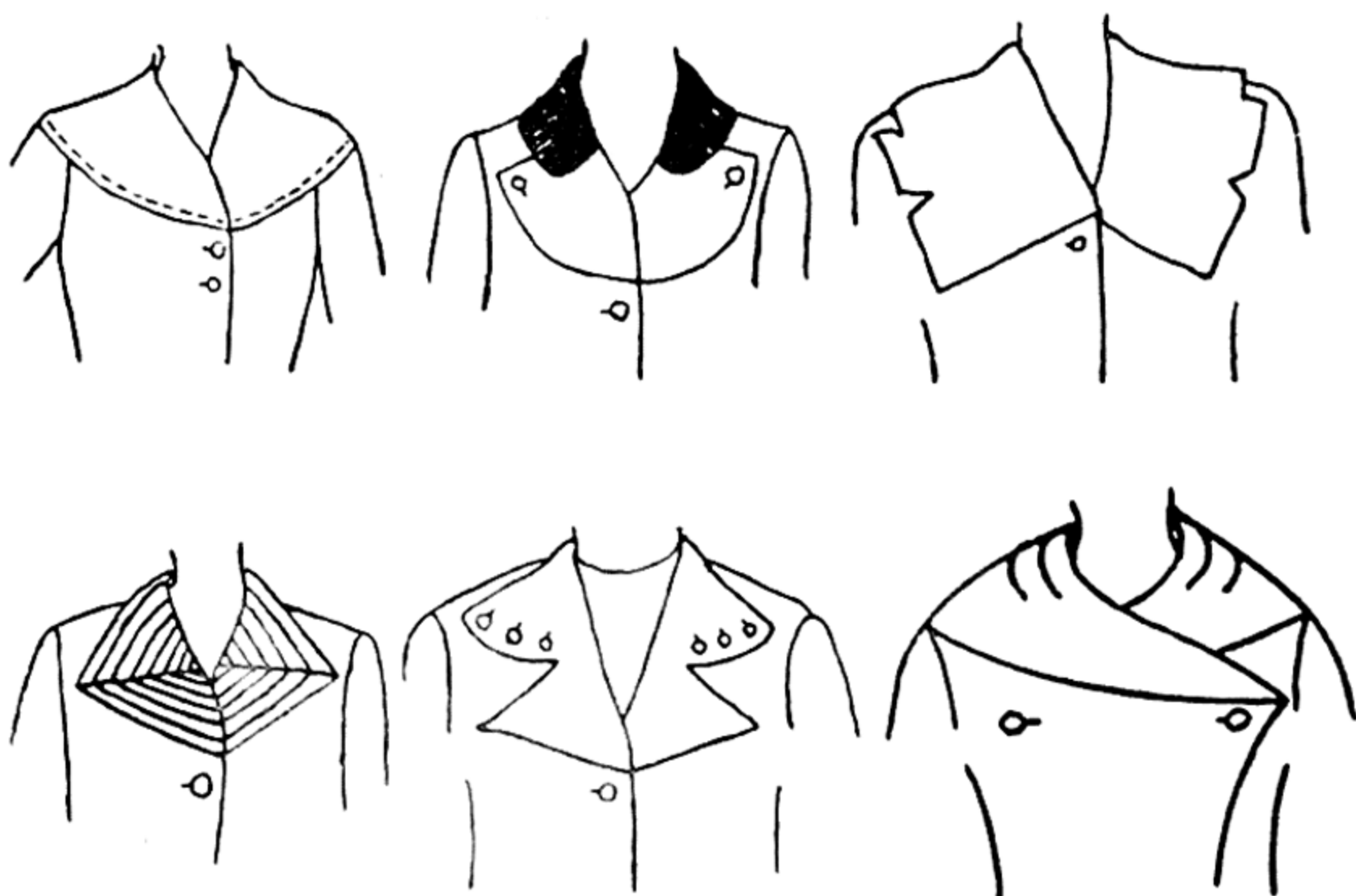


PLATE 6. Collars and broad revers that seem to broaden the silhouette across the chest.

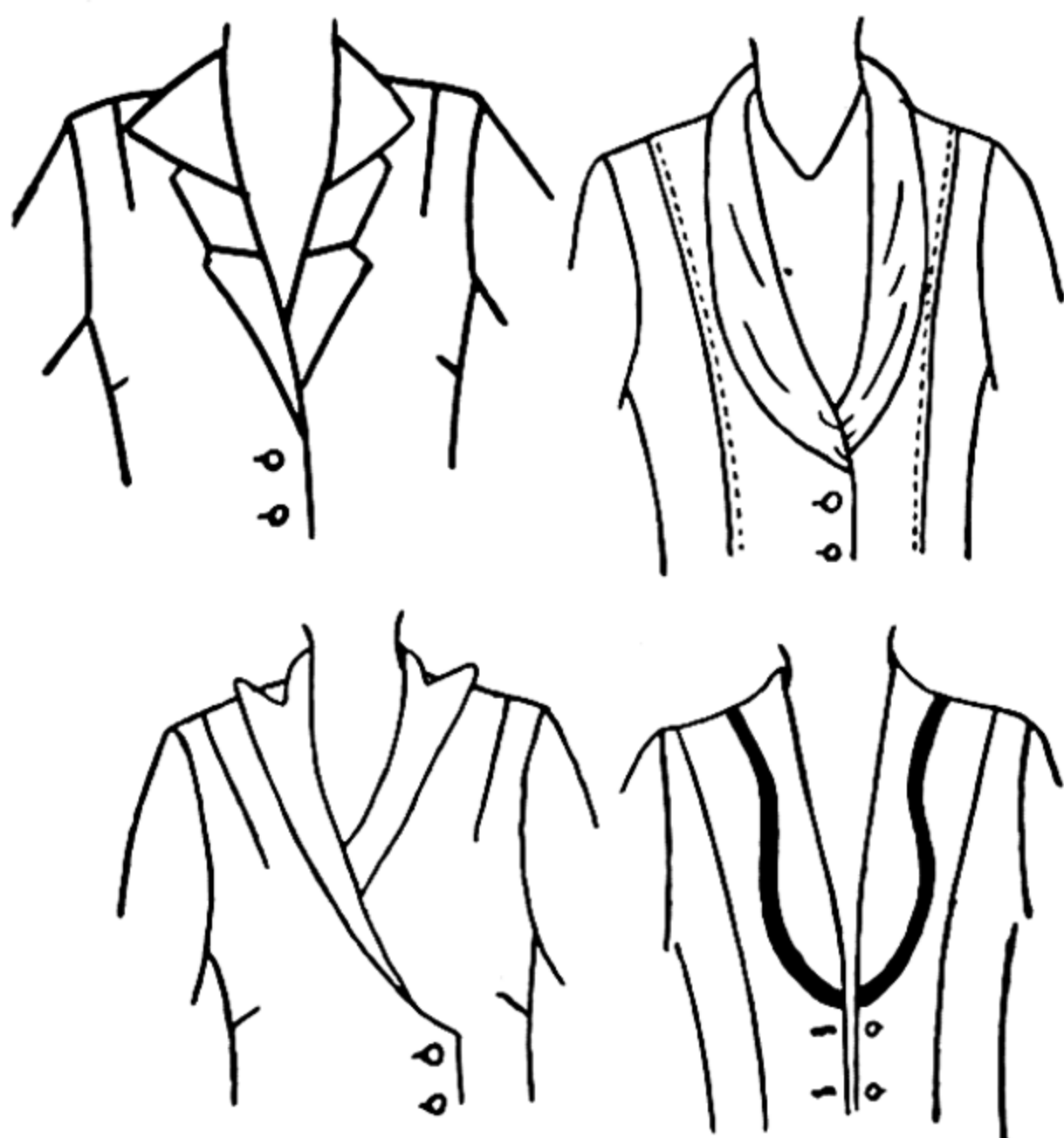


PLATE 7. Narrow collars, lapels, and long neck lines designed for the individual with a short, large neck and a large bust. To be avoided by a person with a long slender neck and a narrow chest.

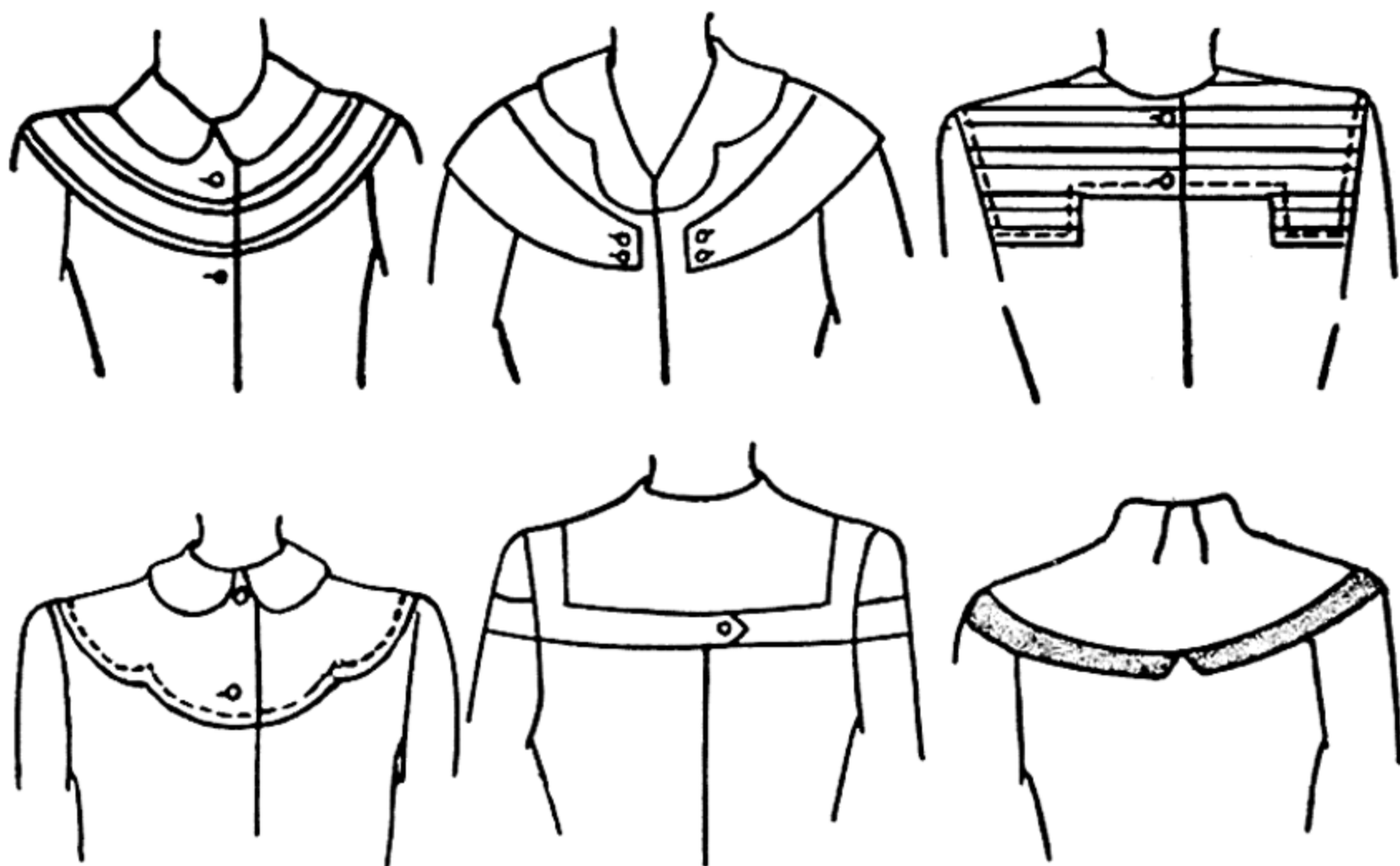


PLATE 8. Well-designed yokes for people with narrow shoulders.

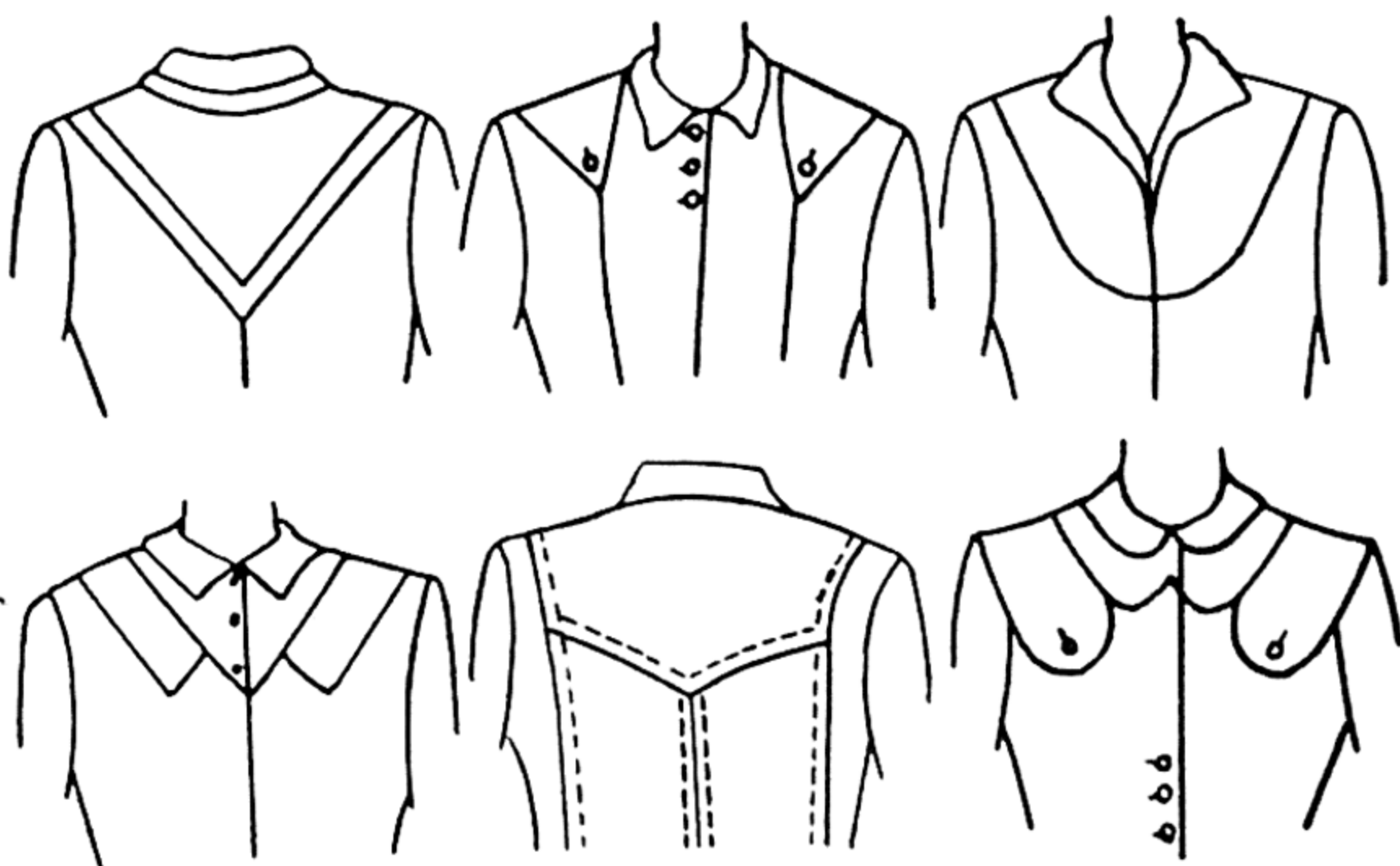


PLATE 9. Appropriate yoke designs for people with broad shoulders.

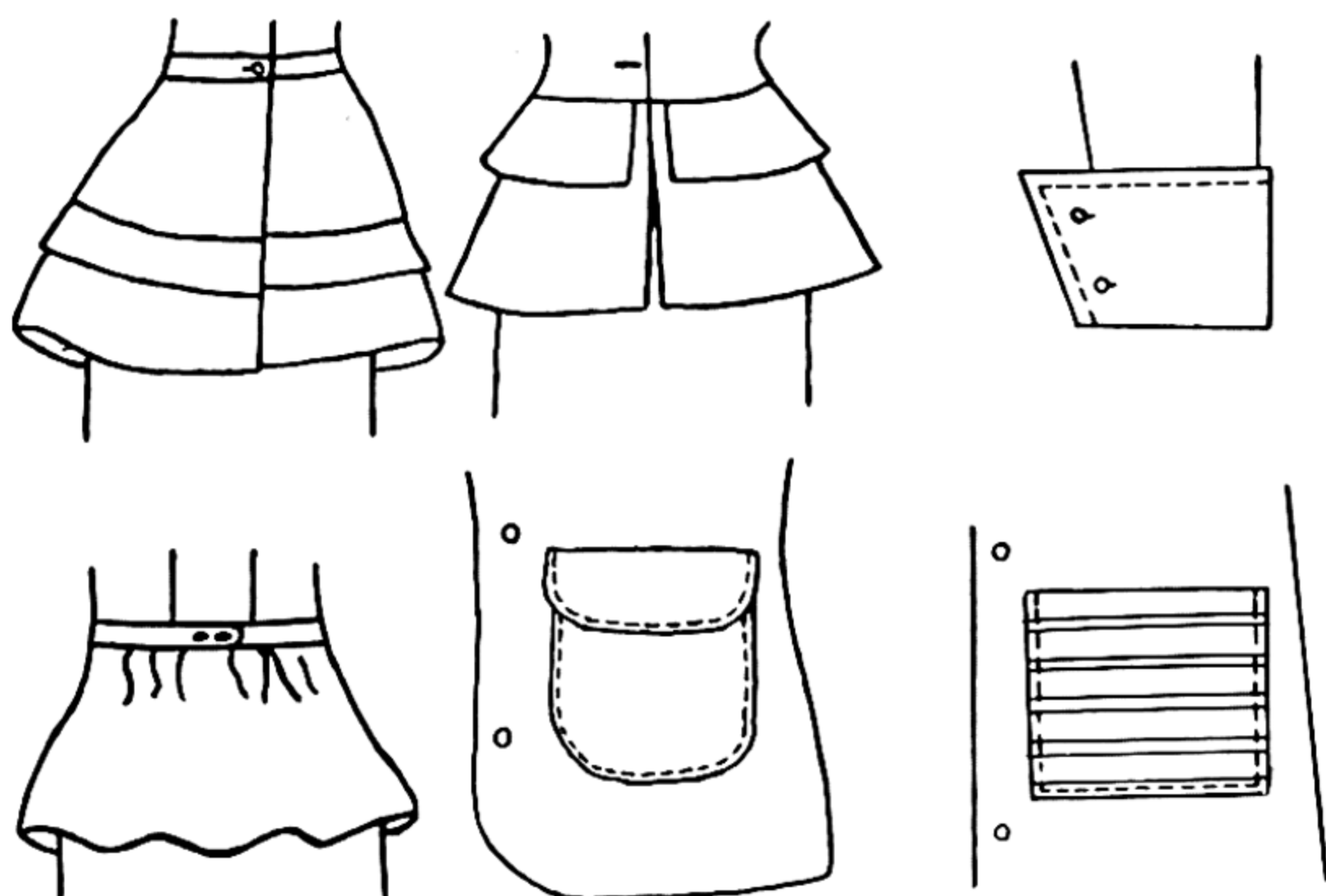


PLATE 10. Line and design in suit jackets and coats that accentuate the hip line. To be avoided by a person with broad hips.

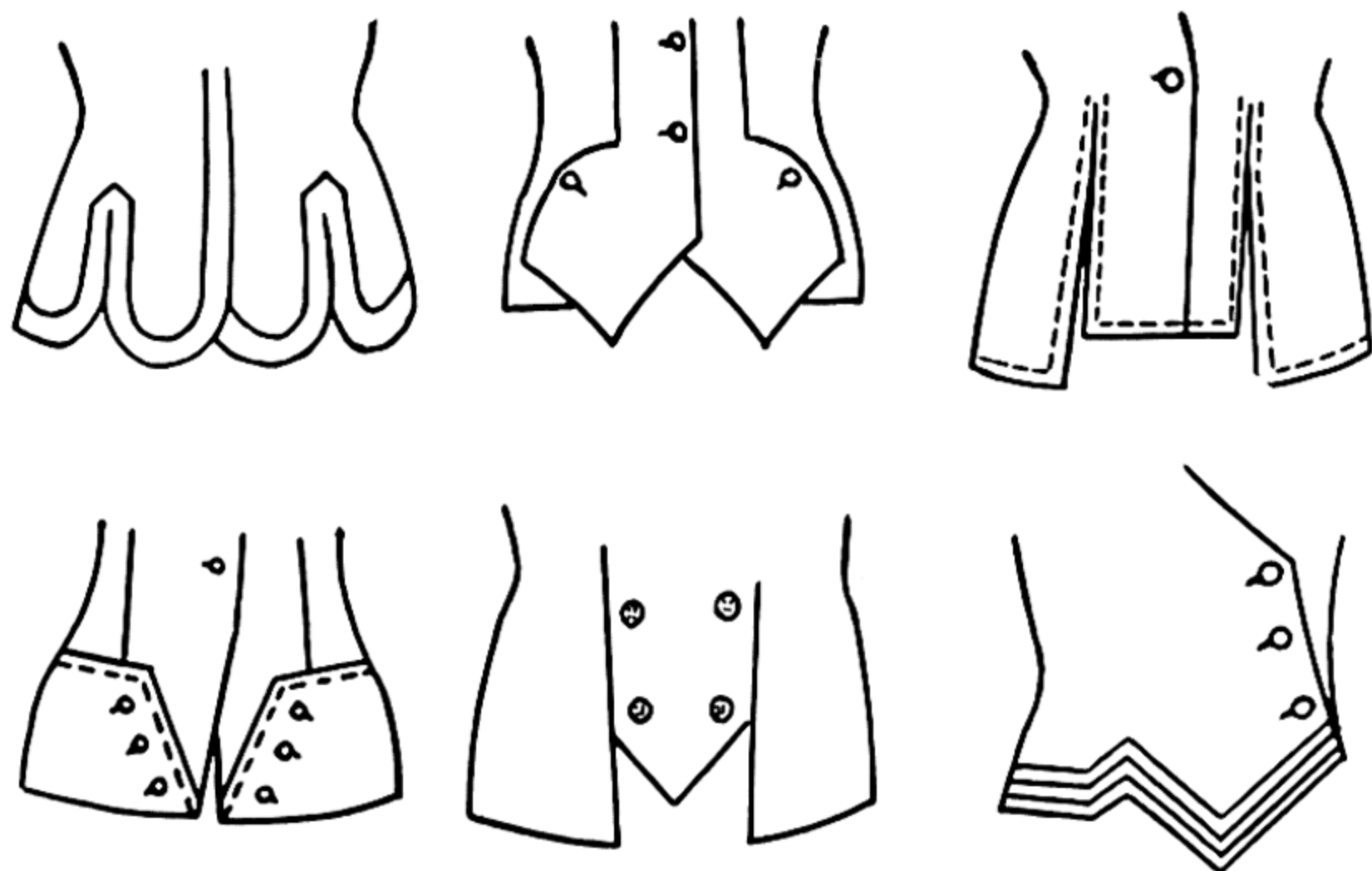


PLATE 11. Fronts of suit jacket designs that should be avoided by a person with a prominent abdomen. May be worn to an advantage by persons with a flat abdomen.

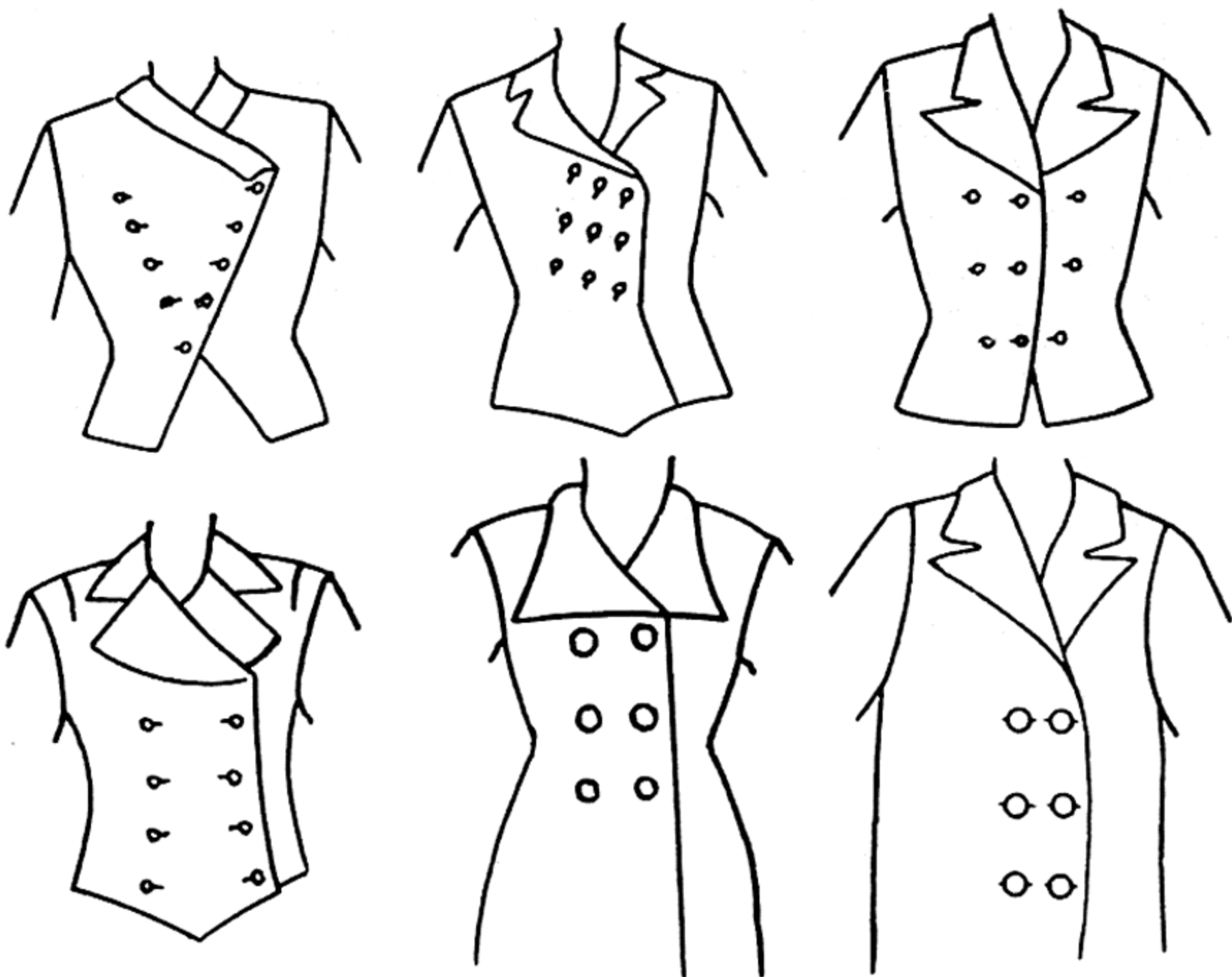


PLATE 12. Button arrangements that give a broadening effect to garments.

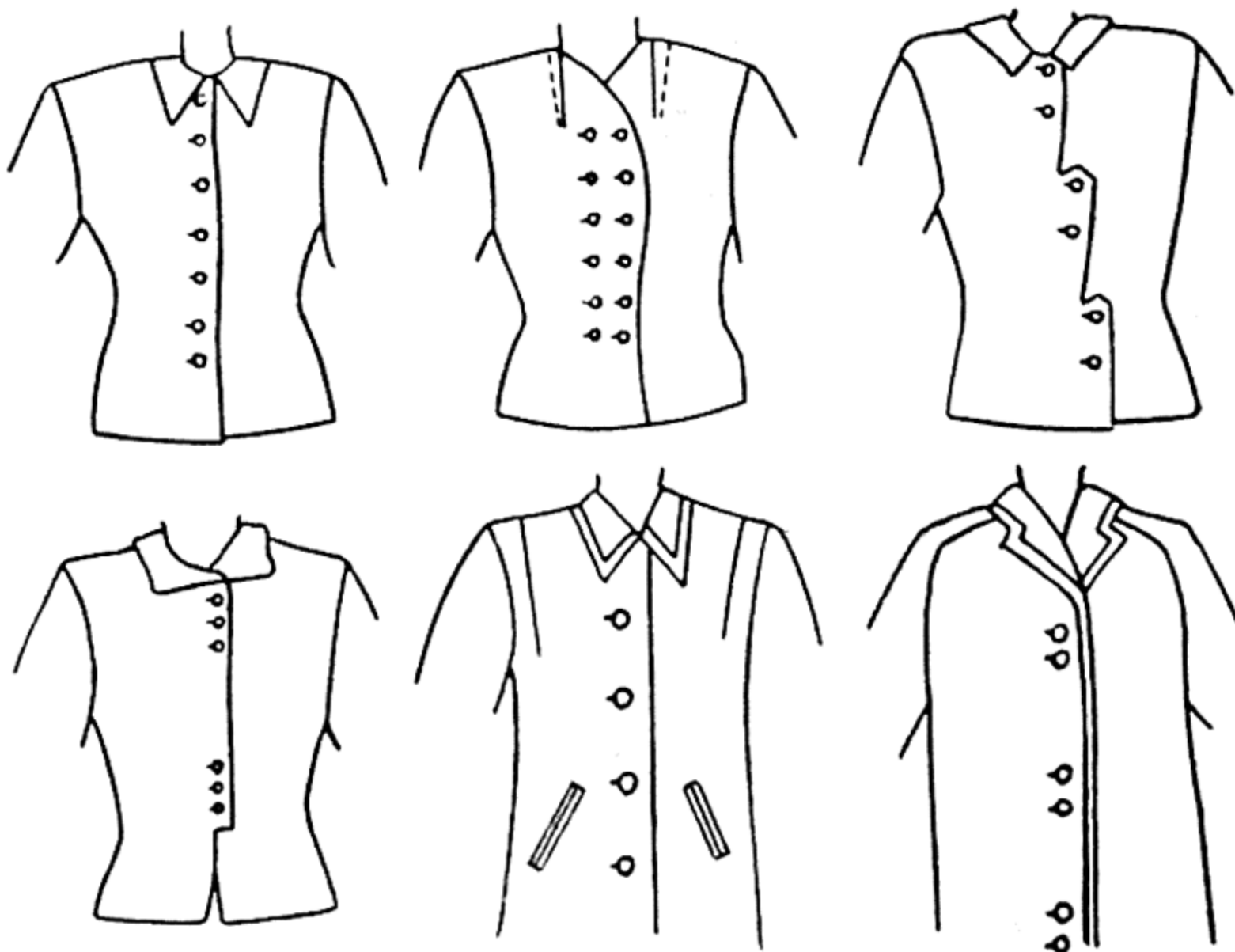


PLATE 13. Suggested arrangements for buttons on suit jackets and coats to give a slenderizing effect.



Drop shoulder.



Kimono.



Raglan.



Dolman.



Epaulet.



Large armhole.

PLATE 14. A variety of armhole styles that may be used in tailored and semitailored garments. The large armhole may be worn to advantage by a person with a large bust and large upper arms. The drop-shoulder style should be avoided by a person with round shoulders, but may be worn by the person with square shoulders. The epaulet sleeve is not appropriate for a person with square shoulders, and the raglan sleeve accentuates round shoulders.

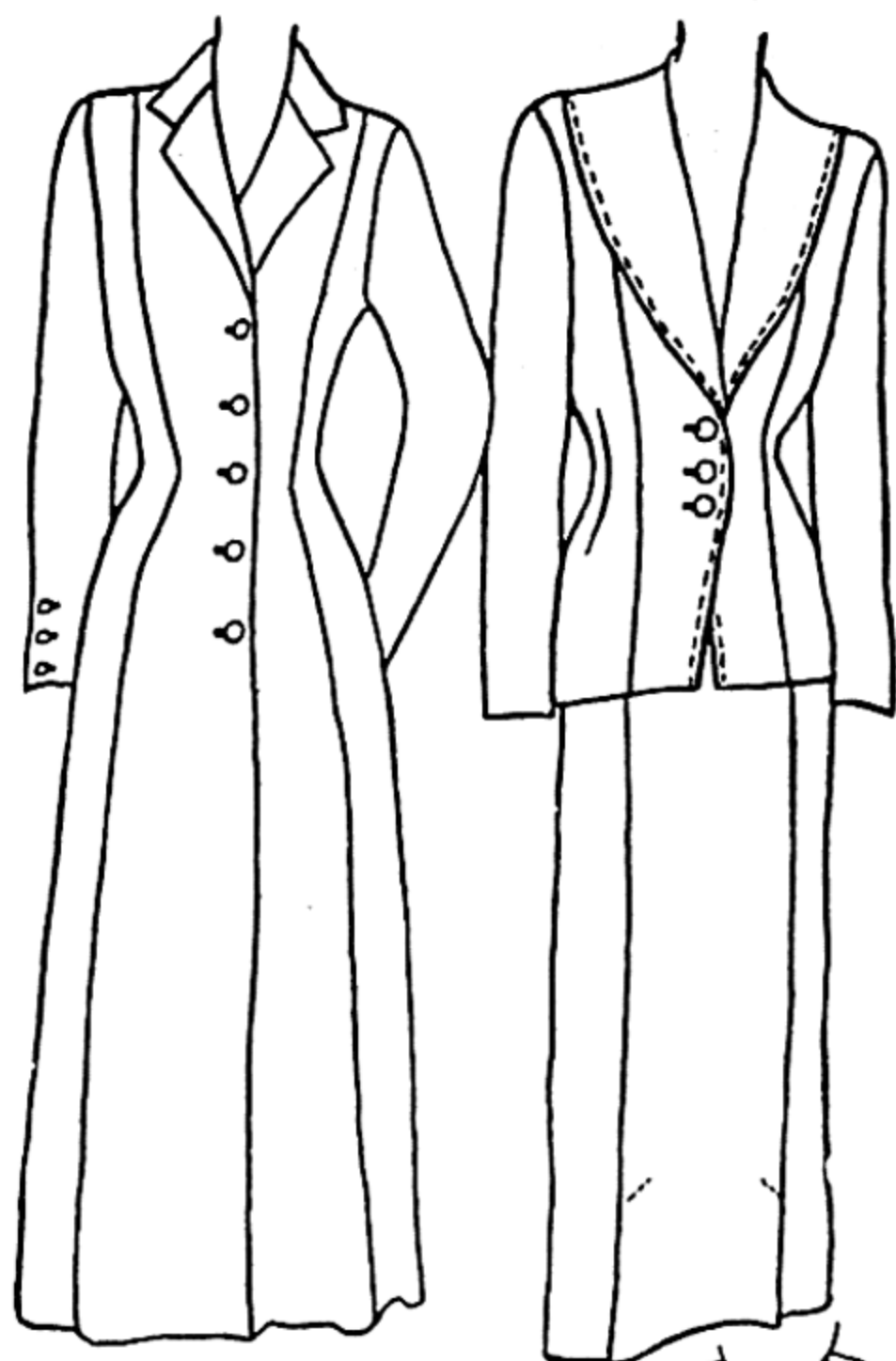


PLATE 15. A design for a coat and a suit with vertical lines that tend to slenderize the body silhouette.

PLATE 16. A coat and a suit design that seemingly add breadth to the body silhouette.



CHOOSING FABRICS AND FINDINGS FOR COATS AND SUITS

SOME information concerning the properties of wool fabrics and the selection of appropriate materials in relation to texture and color for tailored garments may be of value to the shopper. For additional information, there are entire books available on textiles, on fabrics, and on color, which you may consult.

Know Your Wool Characteristics. Considering the amount of time and labor used in making a wool tailored suit or coat, one realizes that it pays dividends to buy a good-quality 100 per cent woolen or worsted fabric. Whether a woolen or a worsted fabric is chosen will depend upon the personal preference of the wearer, the occasions for which the garment will be worn, and the style of the pattern. Some people prefer worsted for suits, and others like woolens. The principal difference between the two fabrics is the characteristics of the fibers and yarns.

For example, worsted is composed of longer wool fibers, probably 2 or more inches in length, and woolens are made of shorter fibers, less than 2 inches in length. The long combed fibers in a worsted fabric give it fine, firm, distinct weave lines, natural luster in the presence of light, endurance of hard wear, a great affinity to dyes, ability to hold its shape well, and a clearly established pattern. Such qualities make worsted very valuable for suits, but it will become shiny from wear, and it will not hold air as well as a woolen fabric and is therefore not so warm. It is ordinarily harder to work on a firmly woven fabric than on a loosely woven fabric, particularly when it is necessary to shrink out fullness from the top of a sleeve.

Since a woolen fabric is made of short fibers, it is often coarse, fuzzy, soft, and porous. A woolen fabric also molds well in pressing, shrinks easily, but is less strong and often less expensive than a

worsted fabric. Woolens will not hold their shape so well as worsted; they are resilient, spot quickly, and are easily subject to attack by moths. Woolens are soft and open in texture; therefore soiled spots are more difficult to remove than from worsteds.

Wise Selection of Coat and Suit Fabrics. There is such a large variety of wool fabrics on the market that one is perplexed when confronted with the problem of choosing a suitable fabric for her particular personality and pattern design. Each season brings a large assortment of new wool textile designs, colors, and weaves. When you look over the large assortment of fabrics in the stores, attempt to get the one best suited to your needs. A tailored suit is needed for serviceability and hard wear; therefore, choose a utility fabric that will serve the purpose.

The number of coats or suits you can afford will partly determine the type and color of wool to purchase. When only one all-purpose coat can be owned, then it would be unwise to choose a brilliant colored novelty-weave striped fabric; it would be better to choose a conservative color and weave.

Even though many new novelty wools exist, the conservative buyer makes a choice from some of the proven staple fabrics.

Suggested Wools for Coats and Suits. Some fabrics are adaptable to both suit and coat making, while others are too heavy for suits. A brief description of some suitable fabrics for coats and suits may be of interest to the prospective buyer.

Astrakhan is a pile fabric resembling persian lamb, obtainable in gray, black, or brown. It is often used for three-quarter-length loose-fitting coats.

Bouclé is not only used in overcoats for men, but is a very durable fabric for women's coats, especially for sport styles.

Broadcloth with its doeskin look, is available in light weights for suits, or heavy weights for coats. It is a rich-looking, lustrous, felt-like fabric with a nap that lies in the same direction throughout the yardage.

Cassimere is a lightweight wool fabric in a twill weave, appropriate for spring suits. Often combined with other fibers, and may be used for coats.

Camel's Hair Cloth is made from the hairs of camels. It is a soft-surfaced, hairy, thick fabric adaptable to coat making.

Charmeen, Charmonette, and Milateen are trade names. In the heavier weights, these fabrics may be used for suits and spring coats, but the lighter weights are appropriate for dresses. They have a twill weave and resemble the finer twill gabardines.

Cheviot is somewhat napped and fulled, and is similar to serge but heavier and will not wear shiny as readily. It gives excellent wear when made into coats and suits.

Chinchilla Cloth is a heavy coating with a napped surface that is rolled into little ball-like nubs. Excellent for sport coats.

Covert Cloth is a smooth-surfaced woolen or worsted fabric of twill weave. It is an excellent fabric for women's coats or suits. It sometimes has flecks of white twisted in the yarn, giving it a speckled effect; but it is also made without flecks and resembles gabardine.

Crepe made of 100 per cent wool yarns that are not too tightly twisted makes attractive suits for spring wear or dressmaker suits.

Flannel can be found in many weights and colors. It is used either for suits or coats, depending upon the thickness. It is a wool fabric with a napped surface in a twill or a plain weave.

French Serge is a smooth, fine fabric that is easily adaptable to the making of women's suits. It wears well but one disadvantage is that after a limited amount of wear the fabric becomes shiny, especially in the back of the garment.

Gabardine is used principally for suits and lightweight coats. It has a steep warp twill weave very pronounced on the top side of the fabric. It is produced with both hard and soft surfaces, but both types are heavy and firm enough to tailor well.

Hopsacking is a rough-textured wool fabric made in the basket weave, and is used for sport suits and coats.

Poplin, in a wool fabric, is a corded material with excellent wearing qualities. It is worsted, and wears well in suits.

Ratiné is a loosely woven, spongy type of fabric used for coats and suits.

Sharkskin can be purchased in woolen or worsted twill, which has a two-color arrangement of filling and warp yarns.

Suede Cloth is a heavy fleecy material, and is used for sport coats.

Tweeds come in a twill or plain weave. Designs may be plaid, checks, or novelty effects. Many different kinds of checks are available, such as hound's tooth and glen check in various sizes and colors. A tweed fabric makes an excellent coat and suit for travel or for sport wear.

Acquire Knowledge from Sales People before Purchasing Fabrics. When purchasing fabrics for coats and suits, you may obtain much valuable knowledge about the fabric from a sales person. The purchaser should inquire as to the width of the fabric in order to know how much yardage to buy, as suggested on the pattern envelope for the design style being used. Remember that additional yardage may be required for matching plaids, or stripes, at seam lines. If a napped fabric is used, additional yardage may be needed, but many pattern envelopes give yardage required for napped fabrics.

Information from the sales person as to whether or not the fabric is all wool, cotton, linen, rayon, silk, or a combination of fibers is very important. When a sales person is in doubt about the shrinkage properties, it is best to have a tailor shrink wool fabric or to shrink it yourself. Ask the sales person to let you feel of the wool to find whether it has an alive feeling. A poor grade of wool often feels dull and lifeless.

The purchaser should also know how the fabric is to be cleaned. It is very essential not to send fabrics that should be dry cleaned to the laundry to be washed. It is necessary to know whether or not cotton, rayon, or linen is washable. If so, does it require special care in laundering?

Other information of concern to the purchaser is whether or not a wool fabric has been mothproofed or fireproofed, and whether or not a rayon fabric is viscose, cuprammonium, or acetate, since the latter is injured if pressed with too hot an iron. Decide when looking at the fabric whether the yarns will slip easily when pulled. Choose a fabric in which yarns will not slip easily, pick up lint, or rough up in wear. Grasp the fabric in the hand tightly to find

whether it is fairly crease-resistant. It is wise to choose linen, cotton, and rayon fabrics which have a crease-resistant finish.

Design in Fabric Determines Selection. Every woman desires to wear a fabric that is suitable to her type of figure and personality. A great variety of fabrics is on the market; therefore, each person faces the problem of choosing the best fabric for herself. The tall, slender girl or woman should not purchase fabrics with pronounced vertical stripes, since such stripes will make her appear taller. The tall person may wear such stripes if the pattern design is broken with insets of lines running horizontally or diagonally, such as a horizontal striped inset placed under an inverted pleat, or flaps on pockets, placed diagonally. Fabrics without pattern designs are always available and appropriate for all sizes and ages.

Fabrics with large plaid designs make the figure of the short, stout girl appear larger, and should not be worn. The short, stout person may decrease her apparent size by wearing fabrics with fairly small vertical stripes. The girl of average weight and height has a great deal of leeway in the choice of fabrics for her coats and suits.

Consider Color of the Fabric in Relation to the Individual. After the individual has classified herself as to color type, she should choose colors in fabrics that enhance her beauty. There are various classifications of color types, such as the brunette, the blonde, the gray-haired, and the red-haired. Other classifications are those with a warm coloring including both brunettes and red-haired types; those with cool coloring, such as either the florid or the pale blonde; those of the intermediate type, who may possess varied combinations of colorings as related to hair, eyes, and skin; and those with white or gray hair.

Size, age, and personality also affect one's choice of color in fabrics. Choose colors that are becoming to the wearer rather than colors that are fashionable but not becoming. The coloring in the complexion, hair, and eyes influences color selection for the individual. People with sallow skins should avoid gray, yellow, purple, or tan, and should choose the dull blues, henna, and blue-greens. The person with a dark skin would do well to make color choices from dark, rich colors, and shun the pastels. Persons of a warm coloring

such as those with dark hair, dark eyes, and a warm complexion, wear warm colors quite well. The decided brunette wears, as a rule, warm colors, such as various shades of red, yellow, orange, and brown. The olive brunette may also wear the warm browns, wine reds, red-violets, and red-orange colors. People with red hair look best in colors that are subdued or grayed—grayed orange and warm gray, gold, and soft tans. The red-haired type may also wear subdued shades of blue-green. Colors that are not becoming to this type are bright reds and red-violet.

Individuals with cool coloring are those with light hair, fair skin, and blue eyes. The hair may range in color from light to medium brown, the complexion from fair to medium dark, and the eyes from pale blue to hazel. Other descriptions are pale blondes and florid blondes. The pale blonde wears the grayed shades of green, blue, blue-green, blue-violet, and the dark values of red-orange. The colorful blonde may wear the various shades of green, blue-green, and blue-violet. Other colors that are becoming are bright reds, red-violets, and yellow-greens.

Elderly people with gray hair present a different problem in choice of color from the young girl. The elderly woman not only undergoes a change in color of hair, but usually a change in skin tones and a fading of the color in her eyes; therefore the colors that were becoming in youth may have to be discarded. The elderly woman with snow white hair may wear the pastels in flesh color, dusty rose, pink, red-violet, blue-green, blue, and the dark green colors. She should avoid browns and tans. The woman with gray hair can wear the warm grayed colors of red-orange and red-violet quite well, but should avoid tans and light grays.

Conservative colors of warm grays, tans, and brown are economical, since they are becoming to many people and can be worn with brighter colors. Black can be worn both by brunettes and blondes or by people with red hair, depending upon individual coloring. The grayed colors are more becoming than the bright colors for large-sized people and the middle-aged group of women. The young girl with clear skin and a dashing, forceful personality has a wide range in choice of colors in fabrics for suits and coats.

The best way to know whether or not the color in a fabric is becoming to the individual is to drape a piece of the fabric around the front of the body, holding it just below the chin. Choose a color that adds to the beauty of one's best feature, whether it is the hair, eyes, or complexion, but colors that play up the skin tones are often flattering. Light colors have a tendency to make the figure appear larger, whereas dark colors cause the stout person to appear smaller.

Points to Remember Regarding Fabric Texture. There are numerous causes for differences in texture of fabrics. Some of these items are the twist of the yarn, the finish of surface, the weave, and the fiber content. The steep twill weaves seem to possess a harsher texture than the plain weave of the same fiber. The firm-weave fabrics suggest the more tailored garments, and the loose weaves may be the more adaptable to the dressmaker suits. A strictly tailored suit or coat requires a fabric that is firm enough to remain pressed and shaped in the original design. Harsh-finish worsteds suggest inflexibility or stiffness and are quite usable in strictly tailored suits; and the lightweight, flexible, soft, supple fabrics, such as flannels and crepes, are adaptable to dressmaker suits.

There are many words to describe the texture of fabrics, such as dull, shiny, heavy, stiff, coarse, fine, firm, or soft. Some of these textures are more suited to a particular body figure than others.

Becoming Textures for the Tall, Slender Figure. The tall, slender person with a good figure does not have to be so concerned with texture of fabrics as does the person with a short, stout figure. If the tall person has a well-proportioned figure, she may wear the heavy fabrics to advantage. The tall figure with pronounced, angular body lines should avoid the heavy, bulky-textured fabrics, as they emphasize such body lines. The tall person is often interested in wearing fabrics that seem to minimize her height. Many of the heavy tweeds can be made into attractive coats for the tall, slender, well-proportioned figure, but the fabrics of a less heavy texture are more becoming to the tall, slender, angular figure. Medium-weight flannels, charmeen, and crepes that are supple in texture have a tendency to minimize the apparent size; therefore, they are choice fabrics for the tall girl with

angular body lines. Fabrics of a shiny texture are to be avoided by this type of person.

Attractive Textures for the Short, Stout Figure. Fabrics of a shiny texture, due to light reflection, have a tendency to enlarge the figure and need to be shunned by the short, stout figure. Examples of this type of fabric are satin and glossy bengaline. Such fabrics should be avoided especially by the stout person with a large bust or broad hips, since they seem to call attention to these body disproportions.

The fabrics of heavy, bulky texture are not popular selections for the short stout figure. This type of fabric also adds to the body silhouette and is not a wise choice for a person with a large bust or large hip measurement.

Medium-weight or lightweight soft-textured fabrics are the best selections for the short, stout figure.

Buy a Durable Lining Fabric. It is important to choose a lining fabric of a durable quality that will last as long as the coat. The fabric should be colorfast to perspiration, to light, to gas fading, and to dry cleaning. A fabric the same color as the suit, or a neutral color that does not detract from the color of the suit or coat, is recommended.

There are many suitable lining fabrics for both dressy and sport coats or suits. Excellent rayon lining may be bought in rayon acetate crepe, rayon serge in a heavy twill weave, crepe-back satin in the plain or Jacquard weave pattern, and silk or rayon taffeta. For the more expensive suits, pure-dye silks are excellent. The heavier twill weaves in rayon fabrics, as found in men's suits, are often purchased for lining sport coats. Rayon and silk satin-back crepes are easy to slip on and off the body and do not soil so readily as a fabric with a rough surface.

Quilted lining material is too heavy for suits and coats that are to be worn in warm climates, especially if an interlining is to be put in the coat. Lining fabric woven to the interlining is now on the market at a reasonable price, and this combination of two fabrics in one saves much time in the construction of a coat. It is now available in a fleece-back cotton and in a combination wool and cotton fleece with a rayon top.

Factors to Consider in Purchasing Interfacing and Interlining Fabrics. The appearance and quality of a suit or coat are partially determined by the kind of interfacing and interlining used underneath the outer fabric.

Interfacings. To have a well-tailored suit jacket or a coat, it is advisable to put stiffening in the front. Lining canvas is a sized or a soft-finished fabric made of cotton or linen and is used for interfacings. It is available under various trade names, such as "hymo" and "armo." Some of the cloth contains much horse hair or goat hair, often called "haircloth." The hairs stick out from the cloth and help it to remain in place, especially when placed next to a wool fabric. Tailor's linen is frequently sized and is more often used as an interfacing for collars than in coat fronts. Canvas is stiff enough to give body underneath the outer fabric and helps prevent the front edge of coats and suits from stretching.

There is much strain and wear on the back of the coat across the shoulders, especially over the shoulder blades; therefore, an interfacing is needed to lessen such wear. For this interfacing use wigan. If wigan is not available, use a good quality of muslin. Wigan is a lightweight, canvaslike cotton fabric similar to muslin, and may be bought in different shades, such as tan, gray, or black. Wigan makes an excellent interfacing for patch pockets, turn-back cuffs, and reinforcement for bound buttonholes. Wigan may also be used to interface silk or rayon coat fronts.

Interlinings. The weight of the outer fabric selected, and the time of year when the coat is to be worn, as well as the climate in which it is worn, will determine whether or not an interlining is placed in the coat. A winter coat, especially of lightweight fabric, requires an interlining, whereas an interlining would seldom be necessary in a spring coat that is to be worn in a warm climate.

A lightweight fabric seems desirable as an interlining for a coat to be worn in a warm climate. Lamb's wool and chamois are fabrics often chosen for interlinings of coats to be worn in cold climates, but outing flannel napped on both sides is suggested for coats to be worn in milder climates. A special kind of flannel that is wider and heavier than the regulation outing flannel, such as used for winter wear, is now on the market for interlining coats. It is available in light or dark gray.

Other Essential Supplies for Coat and Suit Making

Thread. Select mercerized thread the same color and a shade slightly darker than the coat or suit fabric, since thread stitches in a shade lighter. Use silk thread for stitching silk fabrics and mercerized for rayon fabrics. This choice is especially necessary when the stitching shows on the right side of the garment. It is often suggested that all-wool fabrics be stitched with silk thread because both silk and wool are animal fibers and the two will be likely to react similarly to dry cleaning. Hand sewing silk is heavier and stronger than regulation silk thread and is often used for felling linings in coats.

A spool of heavy-duty thread of the same color as the fabric is a requisite for stitching the armscye seams, the shoulder and under-arm seams, and other seams where strain occurs. A spool of silk thread is desirable for stitching a silk lining. Linen thread is stronger than cotton, and will withstand the strain and pull on buttons better than cotton; therefore it is well to have a spool of linen thread for sewing on buttons. Buttonhole twist is sometimes used for sewing on buttons.

Two types of basting thread are needed in tailoring work. One is for basting where strain occurs. Tailor's cotton thread size 40 serves this purpose. Another type is needed when pressing is done over the threads. Purchase at least a size 100 for this type of basting.

Buttons. If buttons are used as fasteners, they should harmonize with the fabric on which they are placed, both in texture and in color, though the two need not necessarily be the same color. For example, a crystal button with rhinestones would not harmonize with a heavy tweed fabric, and gold-colored buttons would not look well on a dark gray suit. A dressy-type, fine twill gabardine suit suggests a sophisticated type of button, but a heavy tweed coat may look best with the tailored type, such as smoked pearl, dark-colored bone, or horn. Plastic buttons in many beautiful colors and designs are now available. The size of the button should be in harmony with the type of suit and size of person wearing the suit. Many suits and coats can be enhanced in beauty and value by attractive buttons.

Buttons covered with the suit fabric and used on front of the suit jacket are always in good taste, but such buttons are not quite so appropriate for a heavy tweed coat. They are used on a lightweight fabric, such as gabardine, flannel, or crepe.

When a button is used for fastening the skirt band, it may or may not be the same type as those used on the suit coat. The skirt button should not be more than three-fourths of an inch in diameter and should harmonize in color with the skirt-band fabric. Choose good quality, nonbreakable buttons, if possible those that can be dry cleaned, although it is best to remove buttons before sending suits or coats to the cleaners.

Slide Fasteners. A slide fastener is almost indispensable for the skirt placket. Purchase a good quality, rust-proof, steel slide fastener that opens and closes easily. The color of the fastener should be as nearly as possible the same color of the suit skirt fabric. Choose a skirt slide fastener six or seven inches in length to give ample opening. Trouser or jacket-front slide fasteners for boys' garments are sturdier than those for women and girls' tailored garments.

Materials Needed for Worked Buttonholes. A beautifully worked tailored buttonhole adds not only to the attractiveness but to the value of a wool suit or coat. Choose gimp and buttonhole twist as near the shade of the suit or coat fabric as possible. Pure-dye silk twist, size 10, is often recommended for working buttonholes in men's suits. It is heavier than the small spool twist sold for working buttonholes in women's tailored garments.

Shoulder Pads. Shoulder pads can add greatly to the attractiveness of a suit or coat unless the garment is to be worn by a woman with straight, square shoulders. Shoulder pads that are not covered with a good firm fabric may be covered with muslin, wigan, crinoline, or tarlatan. Pads are made of cotton or wool or some similar material. Pads may be purchased ready-made and altered by pinning and hand sewing so that they will fit the shoulders of the person wearing them, or they may be homemade. Fashion trends determine whether or not shoulder pads are required. Shoulder pads may also be made of sheet wadding and cotton batting to fit the shoulders of an individual figure.

Seam Tape, Tailor's Tape, Bias Tape, and Seam Binding.

Seam tape is needed for the hem of a coat in which the lining is unattached, and for the suit skirt hem. Choose a good quality rayon tape about one-half inch wide and of the same color as the fabric on which it is to be attached. Use rayon tape for wool and rayon fabrics, and cotton tape for cotton materials. Seam tape should be colorfast to laundering and to dry cleaning. Always shrink tape before it is put on the garment. Read Section 10, p. 93, "Shrinking Fabrics and Findings," for suggestions on shrinking seam tape, tailor's tape, and bias tape.

Tailor's tape or stay tape is available in varying widths of white linen or cotton fibers. The $\frac{3}{8}$ -inch width linen tape can be used advantageously for taping a tailored garment to give body and strength to the fabric. Bias tape for holding canvas in place at dart seams is often needed. This tape should be colorfast, but it will be inside the coat and a harmonizing color is not important.

For unlined coats and suit jackets, seam binding is needed. Occasionally, seam binding is used on skirt seams.

Edge seam binding is available in varying colors and widths, but the width ordinarily purchased to bind seams in unlined coats is $\frac{3}{4}$ inch unfinished. It also should be colorfast to dry cleaning.

A PICTORIAL STYLE SHOW OF COATS AND SUITS

The problem of choosing the best design for their body figure, personality, and for every occasion looms high in the minds of many women and girls.

A group of coats and suits of various styles, line designs, textures, and colors may be of value in helping you to decide what type of garment you desire. They may also give you some idea of whether or not a similar design would be becoming to your type of figure.

Trying to visualize yourself in some of these suits and coats will help you to develop the ability to know whether or not a specific style such as a three-piece suit, a short jacket, a coat with a cape, a dressmaker suit, or a strictly tailored suit is appropriate for your figure contour. Some of these suits would probably be becoming to your type, and others would not.

A suit jacket or a coat with a belt may be very striking on the tall slender girl, but would be highly undesirable when worn by a short stout woman with a large waistline. The short hip length jacket with large sleeves would only make the short stout woman appear broader.

Wraps with hoods, both on raincoats and wool coats for winter wear, signify youth, and are not so appropriate for the middle aged woman.

A variety of wraps have been included in this style show so that you may see the possibilities of making your own garments. Suggested problems for class activity have been mentioned under the various captions: for example, one student may wish to make a straight line coat, another a fitted coat, and the third girl may prefer to make a strictly tailored suit.

Some of these suits and coats were made in a tailoring class by the students shown wearing them; others were created by famous designers. The captions near the photos will give helpful information concerning fabrics, colors, and the occasion for which the suit or garment may be worn. See the pictorial style show on the following pages before deciding upon a pattern design for yourself.



PHOTOGRAPH 1. A kelly green wool tweed skirt and hat, worn with a gray tweed suit jacket. The weave of the jacket fabric is accented by kelly green and orange yarns. The pockets and hat are of the same fabric as the skirt. The buttons, covered in green and gray, give added interest to the ensemble. When worn with a darker gray bag and shoes, it gives this young lady a well-groomed appearance for travel, business, or church. (*Photograph, University of Alabama.*)

SUGGESTED PROBLEM: Make a suit jacket and skirt of contrasting fabrics or colors, using fabrics and colors suited to your personality and individual coloring.



PHOTOGRAPH 2. A wool suit with matching rayon lining and blouse will always be in vogue for many occasions.

SUGGESTED PROBLEM: Make a suit with a lining and a blouse of a fabric that will not only harmonize with the suit material but will also be becoming to the wearer. (*Photograph, Bailes Studio.*)



PICTURES 2, 3 AND 4. These two young ladies made suits in their tailoring class to wear to work for "First Last Job" after graduation. The suit on the left is of navy blue wool gabardine lined with navy and gold buttons. Navy blue hat and shoes with aqua gloves and handbag to the outfit to complete. The suit on the right is of royal blue wool gabardine. The shoes are gray suede shoes and a felt hat of the same shade.

STUDENT PROJECT. Choose a pattern design and an appropriate material in a fabric store and make a tailored suit for yourself.



PHOTOGRAPH 5. A brightly colored scarf looks attractive on this collarless suit with lapels. This young lady is well dressed for an informal afternoon party in a homemade suit with a professional look.

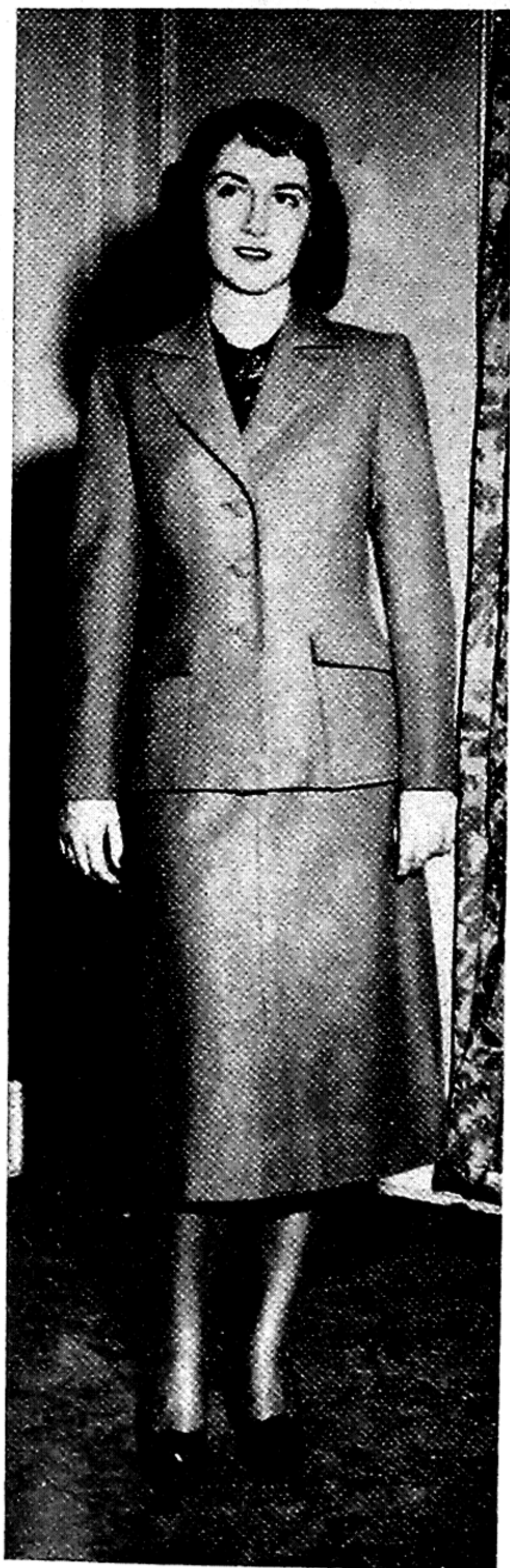
PHOTOGRAPH 6. The V-shaped neckline of this collarless jacket looks good when worn with a blouse with beautiful revers. This suit was made of a medium-red wool, and accented by a ready-made aqua crepe blouse.

SUGGESTED PROBLEM: Make a collarless suit and choose an appropriate blouse and accessories to wear with it.



PHOTOGRAPH 7. A strictly tailored suit of medium-gray wool flannel made by the girl wearing it. (*Photograph, University of Alabama.*)

SUGGESTED PROBLEM: Choose a pattern with a notched-type collar and make a strictly tailored suit of a suitable wool fabric.





PHOTOGRAPHS 8 AND 9. These university girls made coats in their tailoring class that will be suitable for all kinds of winter weather. Both coats have detachable hoods and are similar in style. The fabric is medium weight wool twill; one is a deep aqua color, the other a dusty rose. (*Photograph, Bailes Studio.*)

SUGGESTED PROBLEM: Make a loosely fitted semi-flared wool coat with a hood for campus wear during the winter season. Choose an appropriate coat fabric and lining material in a color becoming to the wearer.



PHOTOGRAPH 10. A lovely navy rayon velvet evening coat with a detachable hood lined with bright red rayon velvet.

SUGGESTED PROBLEM: Make an evening wrap in coat, cape, or jacket style, with a head scarf, hood, or small close-fitting hat. Select suitable materials and colors.



PHOTOGRAPH 11. A dark rayon tulle suit is smart and elegant for winter or fall. In making this dressmaker suit, a colorful printed crepe can be used for blouse, cuffs, collar, and jacket lining.

SUGGESTED PROBLEM: Choose an appropriate design and fabric and make a similar dressmaker suit.



PHOTOGRAPH 12. A double-breasted cutaway suit jacket and a velvet trimmed collar give this garment a pleasing effect. It may be worn by the tall slender woman as well as by the average figure. (Courtesy, California Apparel Creators.)

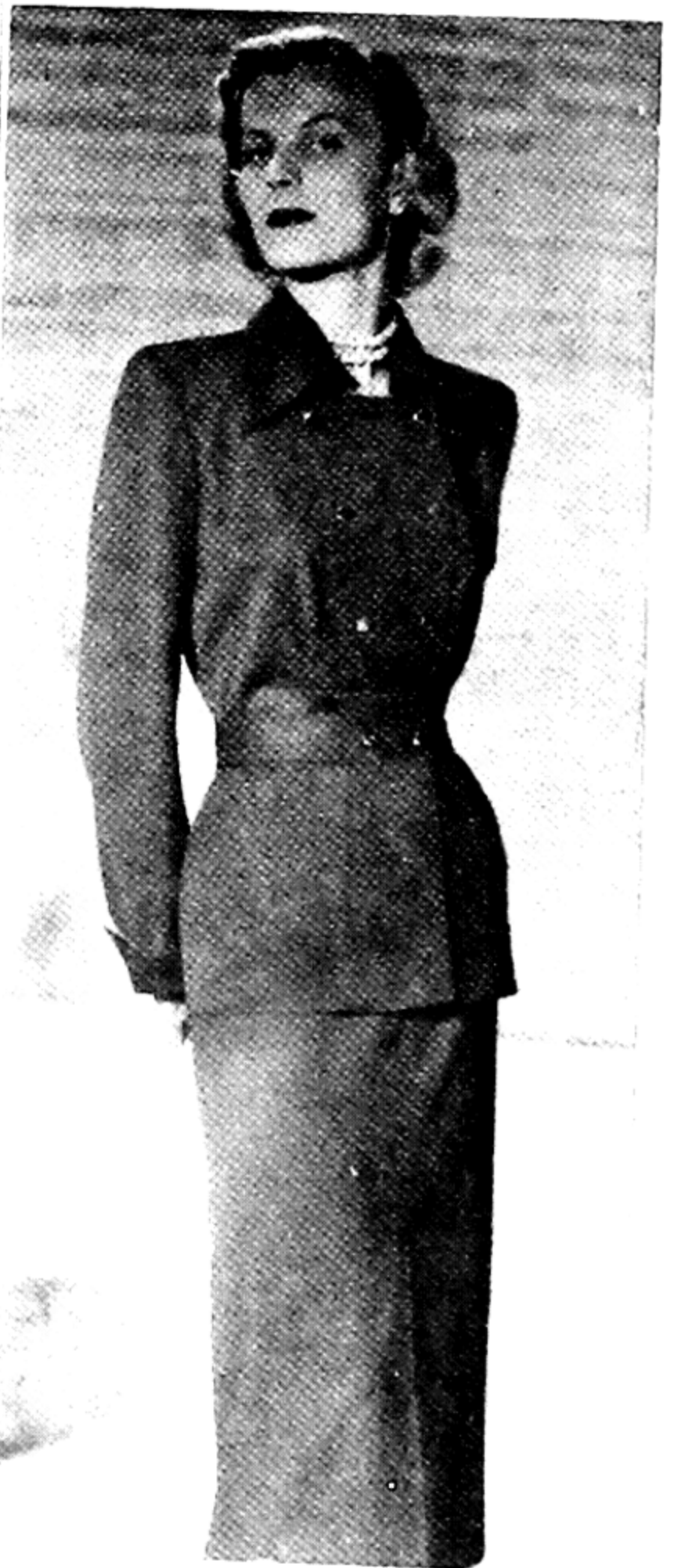


PHOTOGRAPH 13. This "British herringbone Menswear Rayon" is conservatively styled and will remain in vogue. A black velvet collar and pocket tabs give it a mark of distinction. (Courtesy, California Apparel Creators.)

SUGGESTED PROBLEM: Make a suit, using a contrasting fabric, such as velvet, astrakhan, or fur, as trimming on collar, cuffs, or pocket flaps.



PHOTOGRAPH 14. (LEFT) A belted suit jacket of green gabardine with a matching camel's hair coat. The jacket has a wide wing collar and the skirt two front kick pleats. This three-piece suit would be welcome in many college wardrobes. (*Courtesy, New York Dress Institute. Suit from Davidow.*)



PHOTOGRAPH 15. (RIGHT) This double-breasted coat and Norfolk jacket with the four-piece suit silhouette, kick pleats, would be an asset in any girl's wardrobe. (*Courtesy, California Apparel Center.*)

SUGGESTED PROBLEM: Make a suit with a belted jacket and pleats in the skirt.



PHOTOGRAPH 16. A white wool, three-quarter length coat made by a student in a tailoring class. It may be worn on cool days in fall or spring or as an evening wrap for informal occasions. The drop shoulder style is becoming to the young lady with narrow shoulders. The Peter Pan type of collar is a wise choice for the person with a long slender neck.

SUGGESTED PROBLEM: Make a three-quarter or hip length topper of a colored wool fabric, or of a white wool, which can be used for semiformal wear.



PHOTOGRAPH 17. A tailored sport coat with long revers, set-in pockets, full swing back, and attractive tabs on sleeves would be highly prized for campus wear. (*Courtesy, Nadine-Lurie Advertising.*)

SUGGESTED PROBLEM: Make a strictly tailored sport coat for school wear.

THE VARIOUS STITCHES THAT MAY BE USED IN MAKING TAILORED AND SEMI- TAILORED GARMENTS

BEFORE making either a tailored or a semitailored garment, the worker should learn or review the various stitches that may be used in the making of such a garment. There are two types of hand stitches, temporary and permanent. Some of the temporary basting stitches are even, uneven, dressmaker, guide, and alteration. The purpose of temporary basting stitches is to hold pieces of fabric together during the fitting processes, or until they can be stitched by machine; also to mark seam lines, center back and center front lines, placket lines, grain lines, and for hand gathering. Permanent hand stitches, such as padding, hemming, overhand, and backstitching, remain in the garment during wear.

Use the shorter basting stitches on seams that bear the most strain in fitting; longer stitches on seams without much strain, such as the lengthwise seams on loose boxy coats. Baste with the grain of the fabric, not against it.

A thimble, a gauge, and a well-marked line aid the worker in producing straight basting. A short medium-sized needle increases speed in basting.

To baste a seam line together, insert pins at 5- or 6-inch intervals prior to basting. Place the pins 1 to 2 inches apart on curved or bias seams. On seams that have to be eased in, such as the sleeve at the armseye, place the pins closer together. Place pins perpendicular to the seam line and with the points away from the cut edge if the seam is to be basted before it is stitched. When one piece of fabric, for example the back shoulder seam, is longer than the adjoining piece, the longer piece is held next to the worker to facilitate easing in the fullness. Baste with a single thread, and end with an "over-

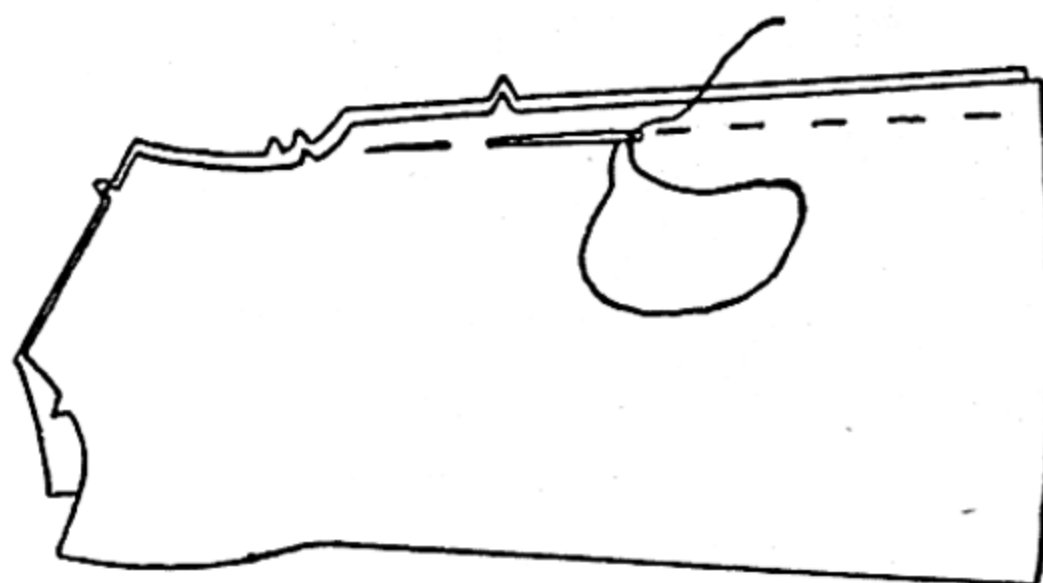
and-over" stitch or a cross stitch (Fig. 4D). Remove basting thread by clipping at intervals of four to seven inches and then pulling out the threads. Long basting threads dragged through a fabric have a tendency to cut the fabric. Bastings are more easily removed if they are placed on the seam allowance side just off the marked line for stitching. Threads not over about 30 inches in length, and of a contrasting color to the fabric, are satisfactory for basting.

A diagram showing the various stitches and a suggested place for use in the garment is included (Figs. 2, 3, and 4) for the inexperienced worker. The person with much experience in sewing may not feel the need of basting long straight seams together before stitching. More basting would be needed in making a tailored suit or coat than in making a cotton print dress, both by the experienced and the inexperienced worker. When one becomes more skillful in handling cloth, less basting is required. Careful basting is recommended where material is eased in, for setting in a sleeve, and along sections of a garment that must be fitted close to the body, for even the highly skilled seamstress.

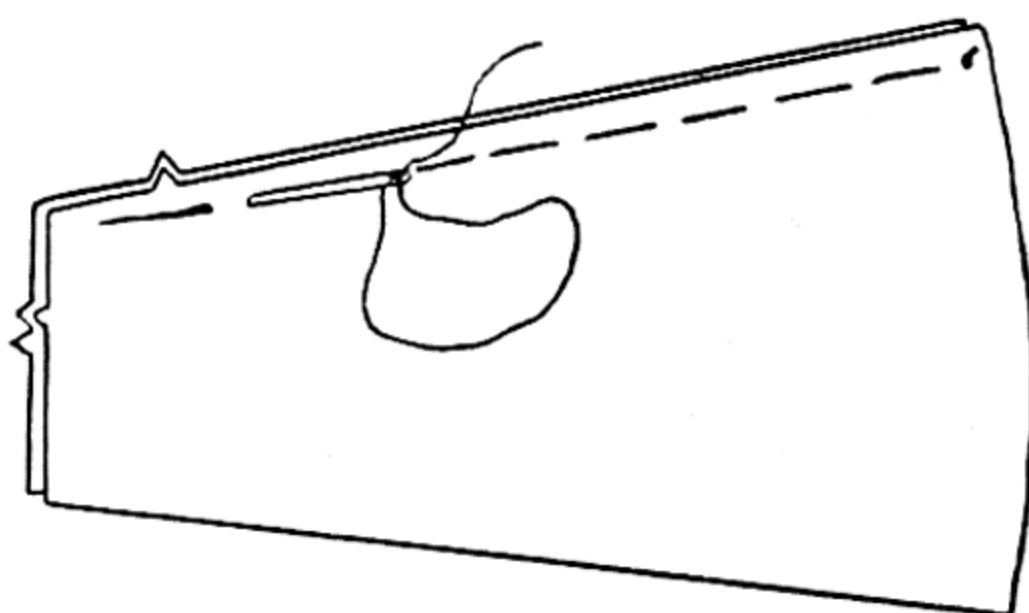
Kinds of Temporary and Permanent Stitches. *Even basting* consists of stitches and spaces of equal length, with the thread showing an equal amount on both upper and under sides of the fabric. These stitches and spaces are about $\frac{1}{4}$ inch in length and seem adequate for basting lengthwise seams of loose-fitting sleeves, the lengthwise seams of loose-fitting coats and jackets, and the skirt seams from hip line to waistline (Fig. 2A). Even basting is used in most places where cloth may slip in machine stitching.

Uneven basting consists of a long space and a short stitch, and requires less time to make than even basting. The short stitch, probably $\frac{1}{8}$ inch in length, shows only on the under side of the fabric, whereas the long thread floats show only on the upper side of the fabric and is usually $\frac{1}{2}$ inch in length. This stitch can be used to advantage in basting long, fitted skirt seams below the hip line, and as a guide for marking center front, center back, and placket lines of garments (Fig. 2B).

Dressmaker basting is constructed by taking several short, even stitches, probably $\frac{1}{8}$ to $\frac{1}{4}$ inch in length, and one long space be-



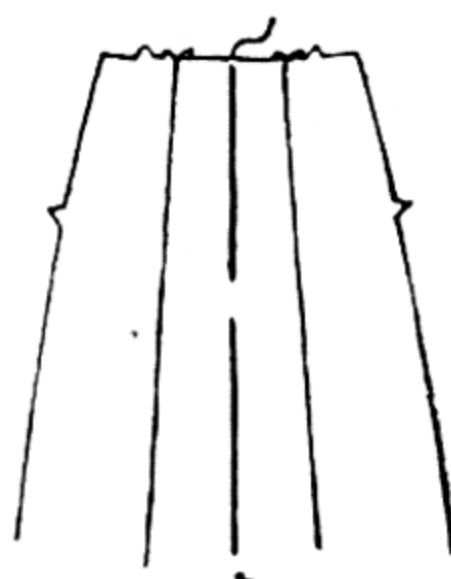
A. Even basting.



B. Uneven basting.



C. Dressmaker's basting.



D. Guide basting.

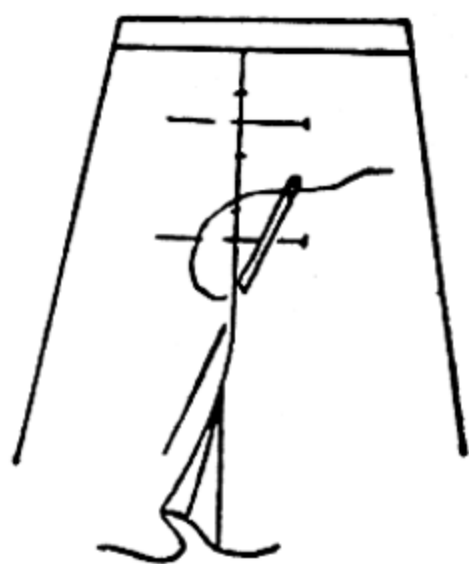
Fig. 2. Fundamental basting stitches that may be needed in making tailored or semitailored garments.

tween groups of stitches. This kind of basting is similar to uneven basting. In dressmaker basting there is one long thread float and two or three short floats on the top side of the fabric. Dressmaker basting may also be used as a guide for seam-line stitching or for marking grain lines in fabrics (Fig. 2C).

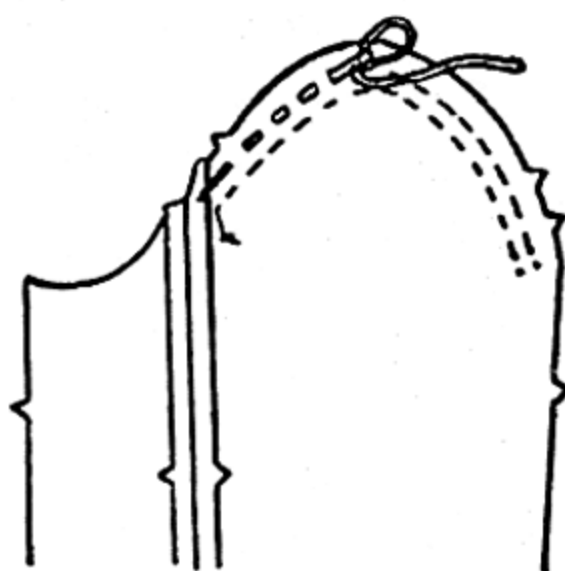
Guide basting is done on either the right or wrong side of the fabric. For center front and center back of garments, this stitch is made with the long float on the right side. On seams of heavy woolen fabric that tend to cling together easily, this type of basting stitch is not only quick, but also serves as a guide for machine stitching. A stitch of $\frac{1}{8}$ and a thread float of 1 to $1\frac{1}{2}$ inches suffice for markings (Fig. 2D).

Alteration basting is constructed on the right side of the garment. The purpose of alteration basting is to reline a seam that needs adjusting. It also serves as a guide line for stitching the seam on the wrong side of the garment so that fitting will not be altered. This stitch is particularly adaptable to the alteration of seams for garments that are too large and need to be made smaller by taking larger seams. Place the garment right side out, and work from right to left in making the stitches. Fold the amount that is to be taken in with the folded edge toward the right, and pin it in place. Bring the needle through the underside of the fabric, then catch one or two yarns of the folded edge. Place the needle directly opposite this point and make another stitch parallel to the folded edge about $\frac{1}{2}$ inch in length. As the needle is brought through the fabric, catch the yarns of the folded edge. The thread floats between the stitches will be a series of slightly slanting stitches on the wrong side that serve as a guide for machine stitching; the right side will show small stitches perpendicular to the seam line (Fig. 3A).

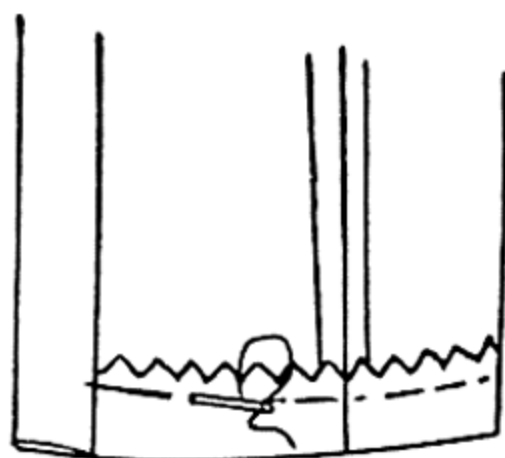
The *running basting* stitch is made in the same manner as even basting, except that the stitches and spaces are shorter, probably $\frac{1}{16}$ to $\frac{1}{8}$ inch in length. This stitch is used for shirring, gathering, and tucking. The stitch may also be used in basting darts and shoulder seams where a great deal of strain occurs in the fitting process. This type of stitch is often used in gathering sleeves at the top (Fig. 3B). Take several stitches on the needle before pulling it through.



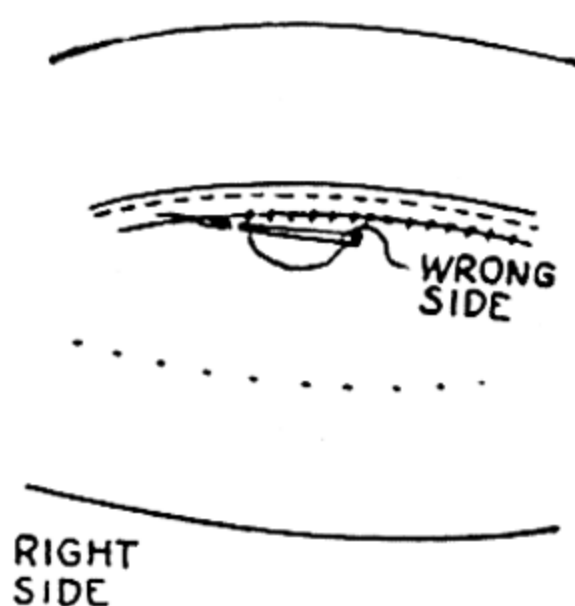
A. Alteration basting.



B. Running basting.



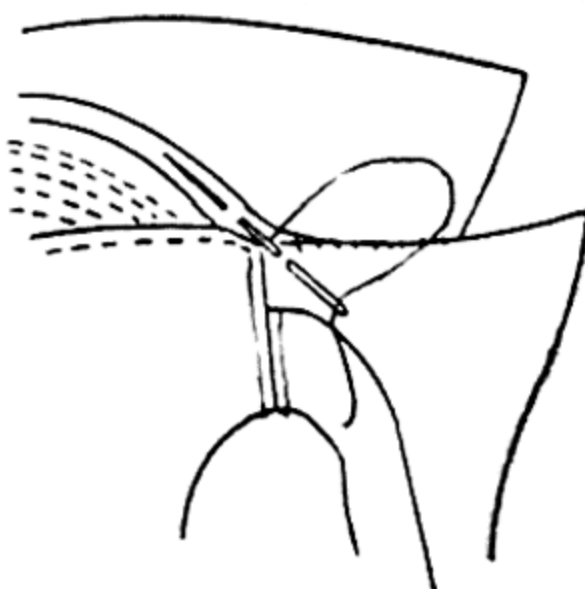
C. Running hemming with a backstitch at intervals.



D. Straight or vertical hemming.



E. Slant hemming, or the felling stitch.



F. Slip-stitch hemming.

Fig. 3. Basting and hemming stitches that may be used in making tailored suits and coats.

If this stitch is for gathering, use two rows and a double thread for best results.

The *running hemming* stitch consists of small stitches inserted through the hem, catching one or two threads of the outer fabric; stitches are only slightly visible on the right side of the garment. The spaces or floats of thread between the stitches may be $\frac{1}{4}$ to $\frac{1}{3}$ inch apart, and show only on the wrong side of the hem. This stitch will be more permanent if a backstitch is taken occasionally through the hem. A running hemming stitch is used to put a hem in a suit jacket or a coat of a fabric that frays little and that does not have the cut edge turned under (Fig. 3C). The raw edge of hem should be overcast, blanket-stitched, or pinked before it is hemmed.

Straight hemming (Fig. 3D), sometimes called *vertical hemming*, is made by catching one or two yarns of the fabric with the stitches placed about $\frac{1}{4}$ inch apart, then catching the seam tape between stitches. If there is no seam tape on the hem, catch the creased edge of the hem. In making the stitches, pick up the yarns with the needle at the point where the needle came through the fold of the hem for the last stitch. The stitches on the wrong side are vertical to the hem edge; the stitches on the right side of the hem are straight or parallel with the hem. This hemming stitch is used to hold folded edges of hems or facings in place. In making this stitch, work from right to left and hold the material so that the needle points toward the left shoulder.

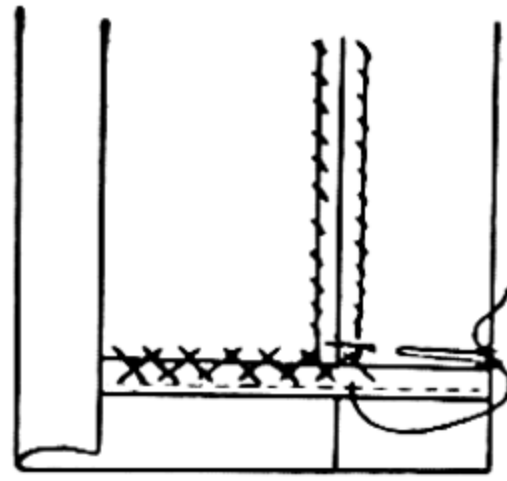
Slant hemming is similar to straight or vertical hemming. The needle is inserted in a slanting position and the stitches are slanted on both the right and the wrong side of the garment (Fig. 3E). This hemming stitch is used to fasten hems or tape in place. It is especially valuable for fastening tailor's tape to the coat fabric or to the interfacing. Catch only a yarn or two of the outer coat fabric so that the stitches are hardly visible on the right side. Work from right to left, and hold the hem or tape so that the needle will be pointed toward the thumb of the left hand when it comes through the fabric. This stitch is usually referred to as the "felling stitch" in tailoring.

Slip-stitch hemming is made by slipping the needle between the folded edge of the hem, bringing it out, then catching a yarn of the

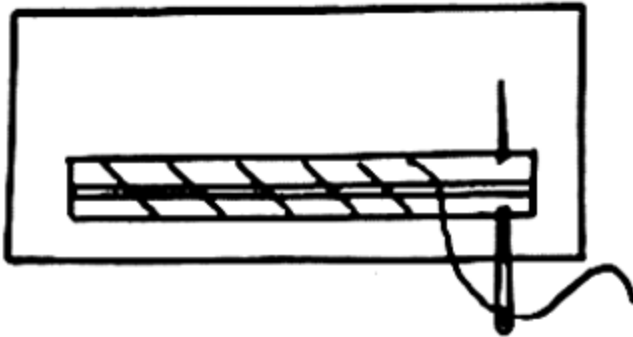
garment and pulling the thread through so that the stitches are invisible on both pieces of the fabric. The distance between these stitches depends upon the thickness of the material. They may range from $\frac{1}{16}$ to $\frac{1}{4}$ inch apart. Be careful not to pull the stitches tightly and pucker the hem or folded edge of the fabric. The lining of a coat is often attached to the coat front facing and to the bottom hem with the slip-stitch. This stitch is also used to hold two creased edges together (Fig. 3F).

Catch-stitch hemming is often recommended for fastening the hem in a coat with a lining unattached at the hem. It is generally used for hems that are not turned under a second time as viewed from the wrong side of the hem. The stitch may be attached to the cut edge, or to a seam tape stitched over the cut edge of the hem. The catch-stitch (Fig. 4A) resembles the cross-stitch and is constructed from left to right with the needle pointing to the left. Take horizontal stitches alternately about $\frac{1}{4}$ inch over the raw edge of the hem line or about $\frac{1}{8}$ inch over the upper edge of the seam tape, when seam tape is used. The top row of stitches is placed just beyond the upper edge of seam tape or raw edge; let these stitches be in a straight line. Make these stitches by catching up one or two yarns of the fabric, being sure that they do not show on the right side of the garment. Spaces between the stitches may be about $\frac{1}{8}$ to $\frac{1}{4}$ inch, depending upon the weight of the fabric.

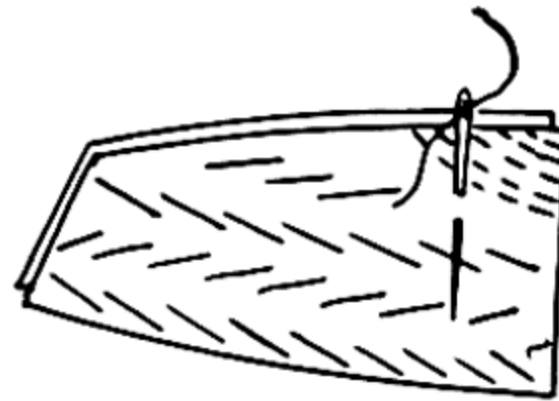
Diagonal basting, tailor basting, and the padding stitch are constructed in the same way, but the length of stitches, spaces, and the terminology vary according to usage. These stitches are made by taking short vertical stitches $\frac{1}{16}$ to $\frac{1}{4}$ inch in length. The spaces between the stitches are diagonal on the side next to the worker and the rows of stitches are placed $\frac{1}{3}$ inch to 2 or 3 inches apart, depending upon where they are used. *Tailor basting* is needed to hold canvas or other types of interfacing to the fabric in coat fronts and to hold pockets in position until they can be stitched to the garment. These stitches are made on the interfacing so that they catch the garment. They should be short, and invisible from the top side of the garment. Spaces may be from $\frac{1}{2}$ inch to 2 or 3 inches in length. The purpose of the *padding* stitch is to pad the *lapel areas or revers*



A. Catch-stitch hemming.



B-1. Diagonal basting.



B-2. Tailor basting and the padding stitch.



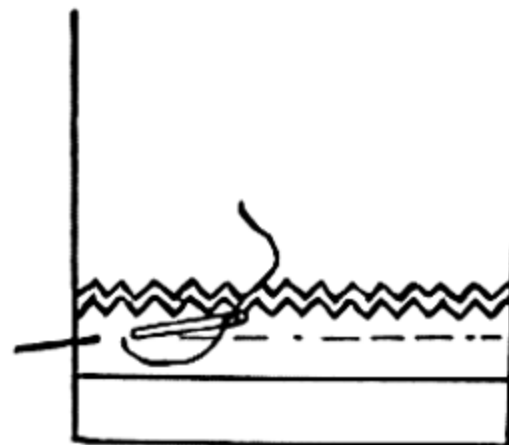
C. Overhand stitch.



D. Over-and-over stitch.



E. Backstitching.



F. Combination stitch.

Fig. 4. Diagram showing the various stitches that may be used in making a tailored suit or coat.

and the *collar fall* to give these body in addition to holding the interfacing firmly in place to the fabric. The padding stitches and spaces (Fig. 4B-2) are usually shorter than the tailor basting. *Diagonal basting* is for holding two edges of material together, such as in pleats, bound pockets, bound buttonholes, or the overlap of a slide fastener in a skirt placket. See Fig. 4B-1.

The *overhand stitch* is for fastening together two folded edges. It is also for joining two selvage edges together. Place the material with the two right sides together. Baste the two edges together before overhanding so that one side will not be fuller than the other. Hold the two edges exactly together and take up one or two yarns of each of the two edges. Work from right to left and make short stitches close together, but do not draw thread tight. Conceal the knot between the edges and insert the needle from the back pointing toward yourself. The finished stitches will be slanting on the wrong side, and perpendicular to the creased edges on the right side. See that all stitches are of equal depth. This stitch is often used in joining the undercollar to the neck of coat (Fig. 4C).

Over-and-over stitches are made by placing two or more stitches, one directly on top of another, so that threads of fabric may be held intact. The notch at end of gorge line, which is the seam line, between the coat collar and lapel can be reinforced with the over-and-over stitch to prevent its pulling apart. Place a second group of stitches across the first group, thus forming a cross-stitch (Fig. 4D). This stitch is also used to fasten basting threads.

Backstitching is a permanent stitch made by hand and used as a substitute for machine stitching. The backstitch may be successfully substituted for machine stitching especially along the seam line that is difficult to put under the presser foot and stitch by machine. To make this stitch, bring the needle from the underside, make a short backstitch, probably $\frac{1}{16}$ inch in length, then bring the needle out again the length of a stitch beyond the first stitch. The threads on the underside will be about $\frac{1}{8}$ inch in length. Then stick the needle into the cloth again near the end of the first stitch and repeat this process until the amount of sewing needed has been completed. There is a small amount of space left between the stitches, as in

machine stitching. See Fig. 4E to know how the finished backstitch appears on the top side of the garment.

The *combination stitch* is made by taking several running stitches and then a back stitch to make the stitches more permanent. This stitch can often be substituted for the backstitch, if there is little strain on the fabric (Fig. 4F). In lightweight material, several running stitches may be placed between the back stitches and still have a secure finish.

Machine basting is often substituted for hand basting. Lengthen the stitch on the machine to about 6 to 7 stitches to the inch, loosen the tension, and use fine thread for stitching to avoid imprints on the material. Also use a contrasting color of thread for this type of basting so that it may be easily seen on the fabric. Clip the threads at frequent intervals and draw them out in the same way as hand basting stitches.

MAKING AND FINISHING SEAMS IN TAILORED AND SEMITAILORED GARMENTS

THE PURPOSE of a seam is to join and hold two or more pieces of fabric or parts of a garment together. It is very important that seams be flat, strong, and well constructed to give the garment a neatly tailored appearance. The texture, the weight, and the type of material help to determine the choice of seam. On a strictly tailored or semitailored garment, the seams require an even width and straight stitching to give the desired effect. Interesting lines and shapings may be obtained with beautiful seams. It is always advisable to have a perfectly adjusted tension when stitching seams, and it is well to test the stitching on a sample of the garment before doing the stitching. Select the correct size of thread and machine needle for the fabric to be stitched. A fine needle should not be used when stitching a coarse, thick-textured material. A well-made seam is never the result when the needle is blunt or bent. A seam gauge on the sewing machine aids in constructing a straight seam.

Always match the notches in seams before basting them. Baste just off the seam line toward the cut edge. Seams can be basted with less difficulty when the two pieces of cloth are placed flat on the table with edges even and the seam lines exactly together; but raise the cut edges when basting. If the seam line is to be stitched without basting, place the pins perpendicular to the cut edge and let the heads of the pins extend beyond the cut edge so that they can be easily removed as the seam is stitched. Stitch all seams with the grain of the fabric, not against it. Either tie the ends of the threads or retrace the stitching about $\frac{1}{2}$ inch and clip the threads. To prevent a bias edge from stretching when sewed to a straight edge, let the bias side be on top. The width of construction seam allowances on most

patterns is $\frac{5}{8}$ inch, but this is too narrow for structural seams on most tailored garments.

There are several types of seams. Some are the invisible type, essential in the construction of a garment; others are both for construction and for decorative purposes. A seam that adds much decoration to the garment usually has one or more rows of stitching visible on the top side.

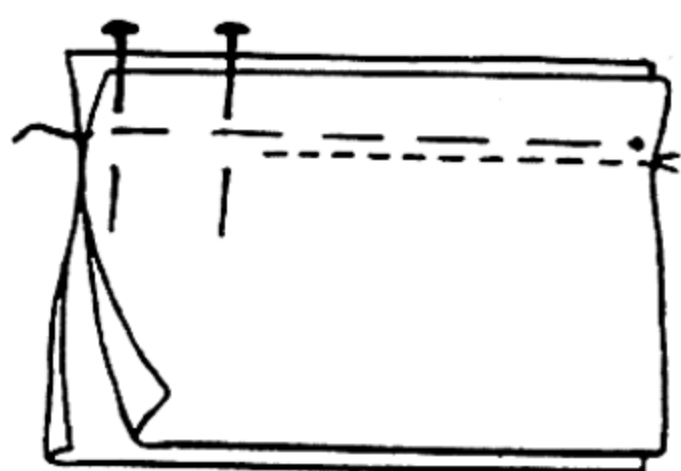
For lined coats, jackets, and suits, plain, welt, slot, strap, or lapped seams are ordinarily used. The finishes for edges are many and varied. Plain seams with bias-bound edges for wool fabrics or plain seams with turned and stitched edges for lightweight cotton or rayon fabrics are appropriate for unlined tailored garments.

The type of seam finish put into a strictly tailored or a semi-tailored garment depends upon the kind of fabric used. Some firmly woven worsted fabrics may only need the seam edges trimmed, or stitched along each edge and then trimmed. Other fabrics may ravel or fray so readily that all the seam width would soon be diminished. Seams on fabrics that do ravel may need to be pinked, overcast, blanket stitched, or bound. Seams on children's cotton wraps may be turned under and edge-stitched. Curved edges of plain seams will not draw badly when the seam is pressed open if they are notched, or clipped. Remove basting from all seams before pressing.

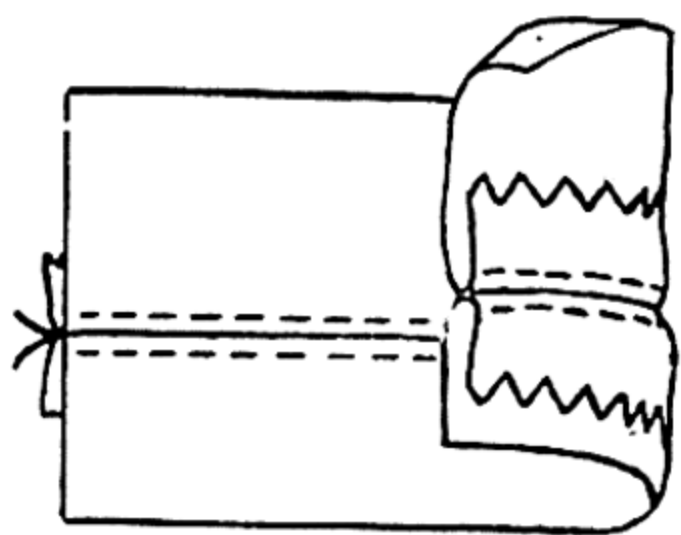
Types of Seams

Plain Seam. The seam most adaptable in making a tailored suit or coat is a plain seam. To make a plain seam, place the two right sides of the fabric together with the edges even and notches matched, pin on seam line, and baste just off the marked seam line toward the cut edge. Machine-stitch on the seam line and press the seam open. Plain seams are generally used at shoulder, underarm, and armseye of lined coats, suits, and jackets. Most of the seams in suit skirts and coat linings are also plain (Fig. 5A).

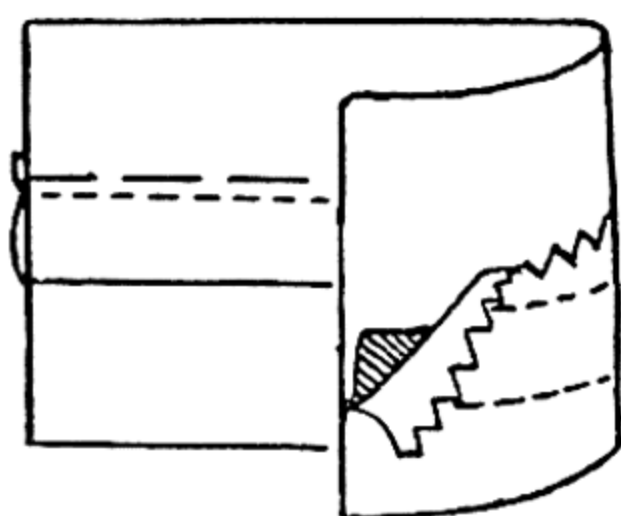
Plain Seam Top-Stitched. Make a plain seam on wrong side of fabric. A plain seam may be stitched on the top side to achieve a decorative effect or to make it stronger. A plain seam can be pressed



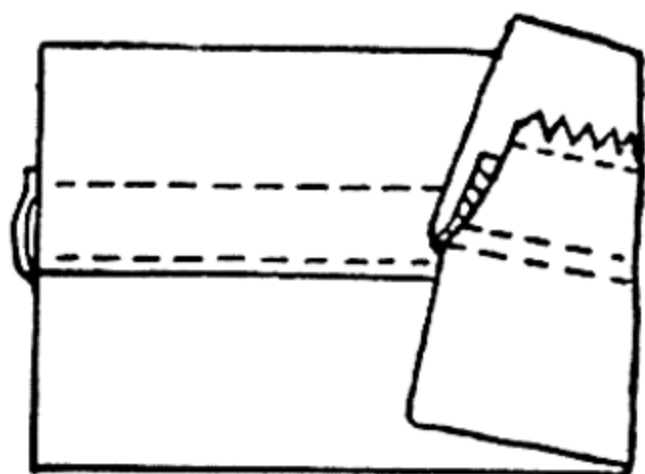
A. Plain seam.



B. Top-stitched plain seam.



C. Welt seam.



D. Double-stitched welt seam.

Fig. 5. Types of seams.

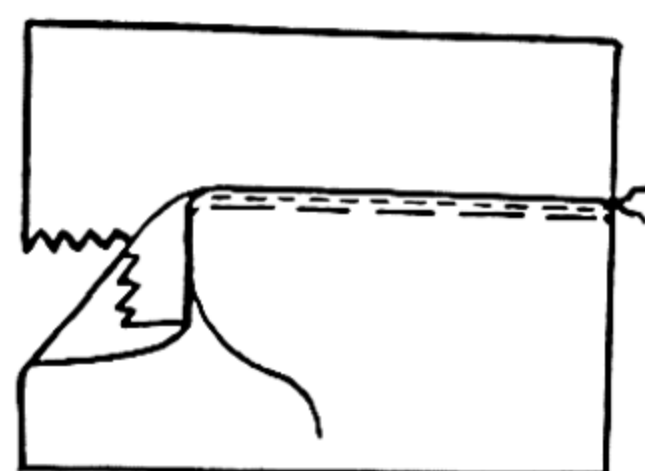
open and top stitched on both sides of the seam line (Fig. 5B). For a broad-stitched top seam, make two extra rows of stitching, one on each side of the previous top stitching. These rows may be of any width preferred, but should not extend beyond the cut edges of the seam allowance.

Welt Seam. To construct a welt seam, make a plain seam on the wrong side of the fabric, turn both edges to the same side, press well, and cut the seam edge which lies next to the garment slightly narrower than the width that the finished seam will be on top of coat. About $\frac{3}{8}$ to $\frac{5}{8}$ inch is a good width for a seam, depending upon the type of material. Thicker material requires the wider seam. Measure the seam when basting, and stitch on the right side near the basted line so that the seam will be of an even width (Fig. 5C). Press finished seam.

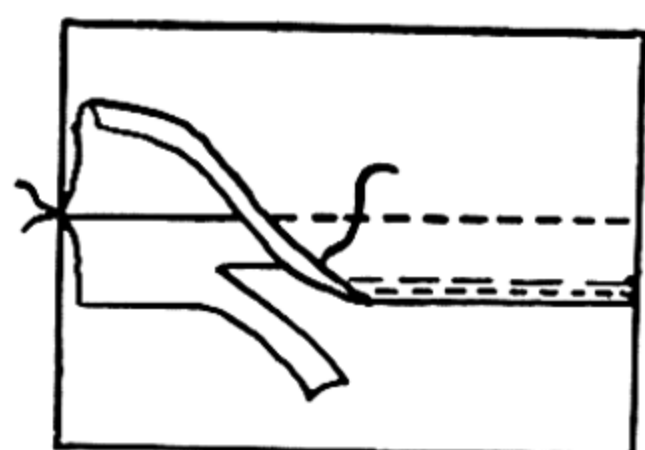
Double-Stitched Welt. A double-stitched welt seam is made in the same way as a welt, except that a second row of stitching shows on the top side. This row of stitching is placed on the top of the garment near the seam line (Fig. 5D).

Lapped Seam. To make this type of seam, turn under one edge

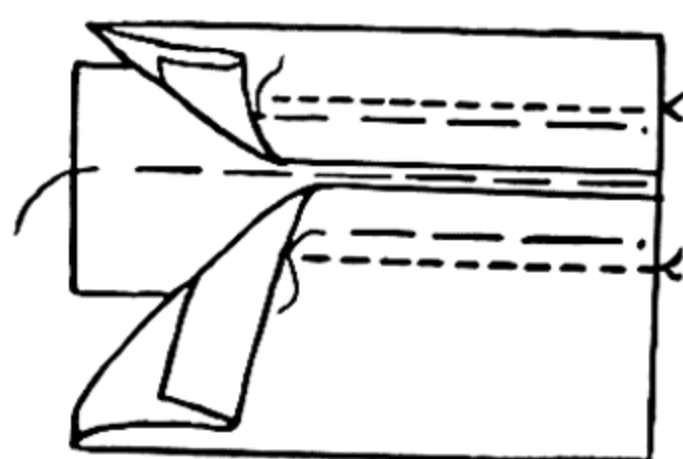
of fabric to the wrong side on the seam line and press. Lap the turned edge over the other edge so that the two raw edges and the two marked seamlines coincide, and baste flat. Stitch on top side of garment close to the folded edge (Fig. 6A). This seam resembles a tucked seam. The difference is that the stitching in a tucked seam is located away from the folded edge, which makes it resemble a tuck.



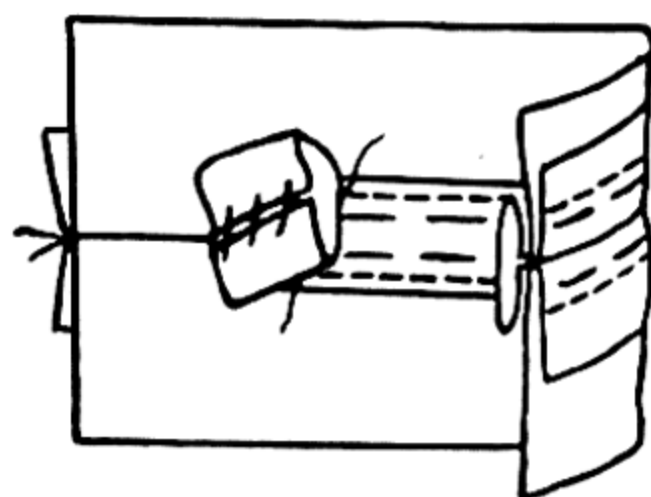
A. Lapped seam.



B. Flat fell seam.



C. Slot seam.



D. Strap seam.

Flat Fell Seam. Place the two wrong sides of fabric together, baste, and stitch on the marked seam line on the right side of the garment. Turn both edges of the seam in the same direction, and press well. Trim the underneath side of the seam allowance to $\frac{1}{8}$ inch in width for a $\frac{1}{4}$ -inch finished seam. Turn under the upper seam allowance to $\frac{1}{4}$ inch in width and trim the raw edge so that the two raw edges meet, then baste, press, and stitch it flat to the garment, along the fold edge (Fig. 6B). This seam is used for boys' suits or sport-type coats that require sturdy finishes to withstand hard wear. Width depends upon texture of fabric.

Slot Seam. Place the two right sides of the fabric upward, turn each cut edge to the wrong side on the marked seam line, crease, and

Fig. 6. Other types of seams.

baste. Press on creased edges. Cut a warpwise strip slightly wider than the two turned-under edges and mark the strip in lengthwise center with basting. Place the two top creased edges of garment on the center basting of strip with the right side of strip up, and baste edges in position. The two edges may meet, or a space can be left between the edges. The top side of the seam resembles an inverted pleat. Stitch each top piece as near to the creased edge as desired (Fig. 6C).

Strap Seam. The purpose of a strap seam is for decoration on the back of a coat or to cover a seam. To construct this type of seam, make a plain seam on the wrong side of the garment (Fig. 6D). Trim each edge of seam allowance to an even width, and press the seam open. Cut a strip of the material twice the width of the finished strap, and turn under the cut edges so that they meet. The strip may be cut on the true bias, or lengthwise of the fabric. Fasten the cut edges of the strap together with diagonal basting of a matching thread, and let it remain in the fabric. Baste the strap along each edge and press well. Place strap over the seam so that the seam line is directly in the lengthwise center of the strap. Baste and stitch strap to garment on each edge and press well.

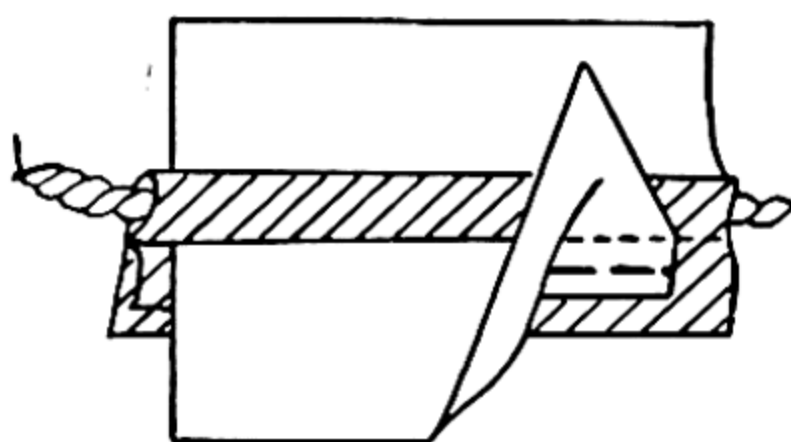
Corded Seam. A corded seam is used along the outer edges of collars and pockets of semitailored garments. To make a corded seam, cut a strip of fabric on the true bias the length of the cord and of sufficient width to encircle the cord plus the two seam allowances. Place the bias strip around the cord, right side out, baste fabric together close to the cord with a matching thread. Place the covered cord to the top side of fabric so that the basting line of cord coincides with the marked seam line of fabric, and the seam allowance of cord lies on top of seam allowance of fabric. Place the two sections of the garment with right sides together and raw edges coinciding. Baste, then stitch the two pieces of garment together along the seam line with a cording foot (Fig. 7A).

A *pip*ed seam is made in the same fashion as a corded seam. Cut the strip as for a corded seam. Fold the bias strip in lengthwise center, wrong sides together; place, baste, and stitch the piping into the seam with piping extending beyond seam line the width desired.

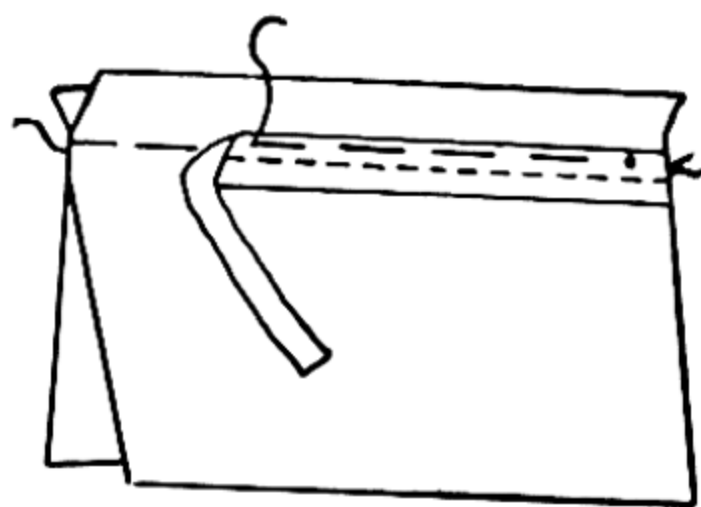
Taped Seam. Many woolen garments, especially those of a stretchy weave, need tape stitched along the seam line as a finish to prevent stretching. Baste the tape to the seam line after the seam has been basted, then machine-stitch on the seam line so that the machine stitching catches the tape through the center (Fig. 7B).

French Seam. A French seam is not used extensively in making tailored garments. To make this seam, mark seam line as for a plain seam on right side of fabric. Place the two wrong sides of fabric together with seam lines and notches matched. Baste on seam line. For a $\frac{3}{16}$ -inch seam, stitch $\frac{3}{16}$ inch outside of the seam line on seam allowance, then remove basting and trim the seam allowance to within about $\frac{1}{8}$ inch of the machine stitching. Turn the seam to the wrong side, with right sides of garment together, crease, baste, press, and stitch on the marked seamline (Fig. 7C). See that the raw edges do not show on the top side.

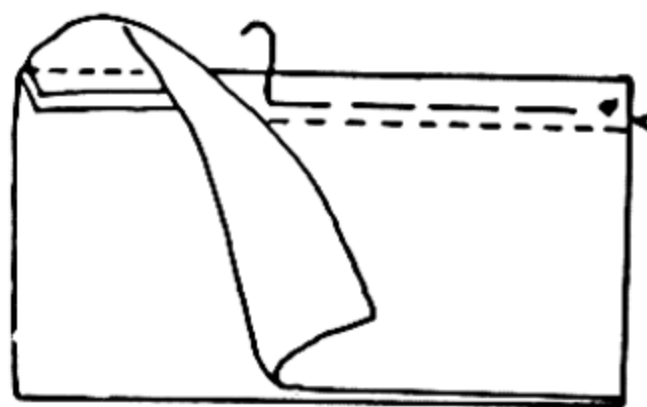
Imitation or False French Seam. To make this seam, place the two pieces of fabric with right sides together, baste, and machine-stitch on marked seam line as for a plain seam. Turn the edges



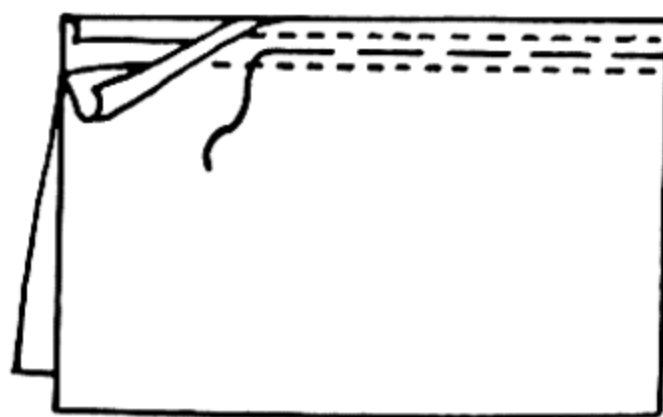
A. Corded seam.



B. Taped seam.

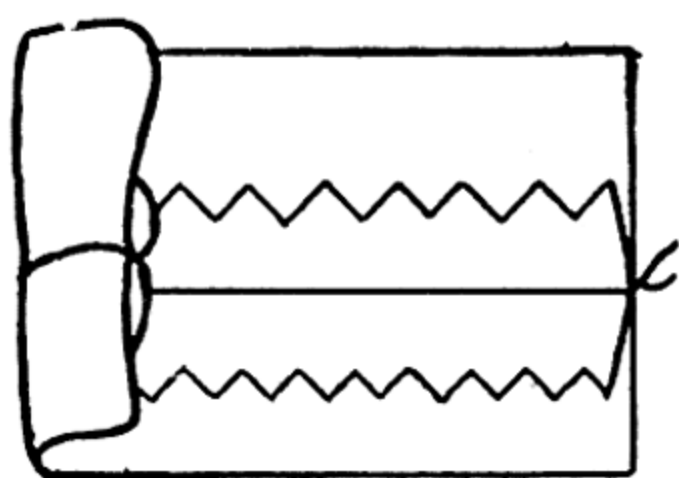


C. French seam.

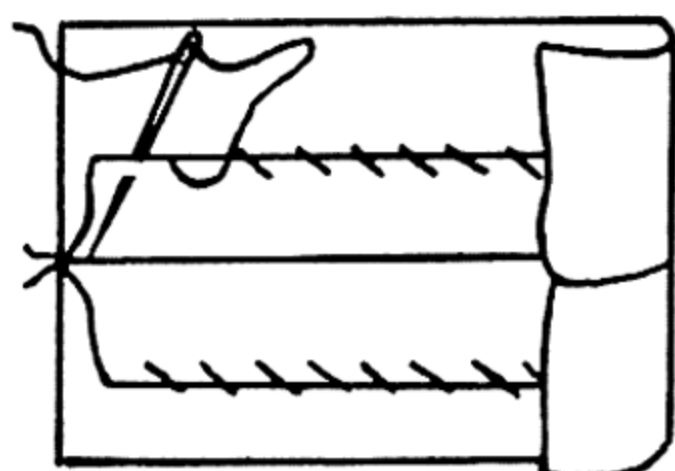


D. Imitation or False French seam.

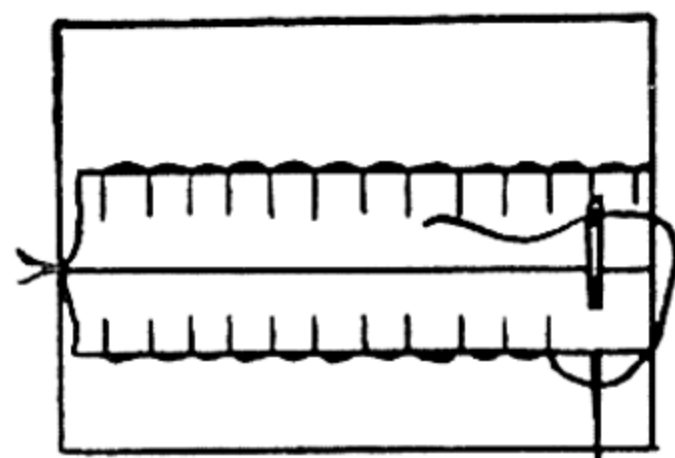
Fig. 7. Seams and seam finishes.



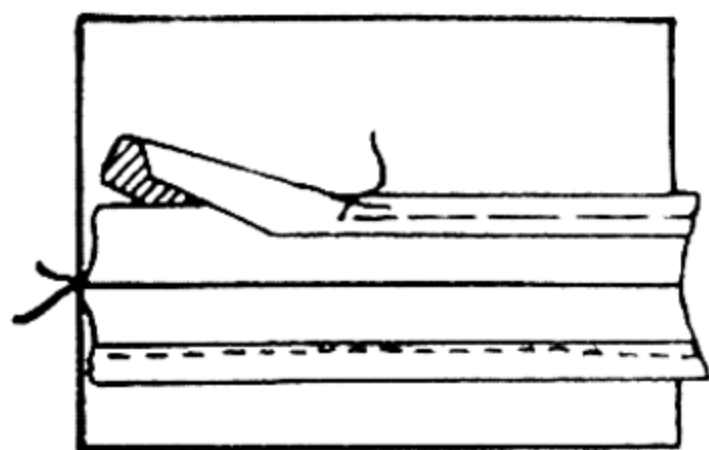
A. Seam edges pinked.



B. Seam edges overcast.



C. Seam edges blanket-stitched.



D. Seam edges bound.

Fig. 8. Seam edge finishes.

of seam allowance to the inside toward each other and crease so that the two creases are evenly matched. Baste, press, and machine-stitch the creased edges together, along the edge. This seam is often substituted for the plain French seam (Fig. 7D).

Seam Finishes

Pinked Seam Edges. After the seam has been stitched and pressed well, trim each raw edge evenly with the pinking shears, or with a pinking machine. If neither of these is available, notch the seam edges with scissors. Use pinked seam finishes only on a fabric that does not ravel easily. When the fabric is thin, e.g., crepe, time may be saved if both edges are pinked together and the seam is then pressed open. Pinking gives a nonbulky finish for thick fabrics (Fig. 8A).

Overcast Seam Edges. This finish is an especially good method to prevent raveling along the raw edges of suit, coat, and skirt seams. After the seam has been stitched and pressed open, overcast the two edges separately. Place the stitches diagonally about $\frac{1}{4}$ inch apart, and from $\frac{1}{8}$ to $\frac{1}{4}$ inch in depth. Fabrics that fray easily need the wider-depth stitches. Work from right to left. Be careful to keep the

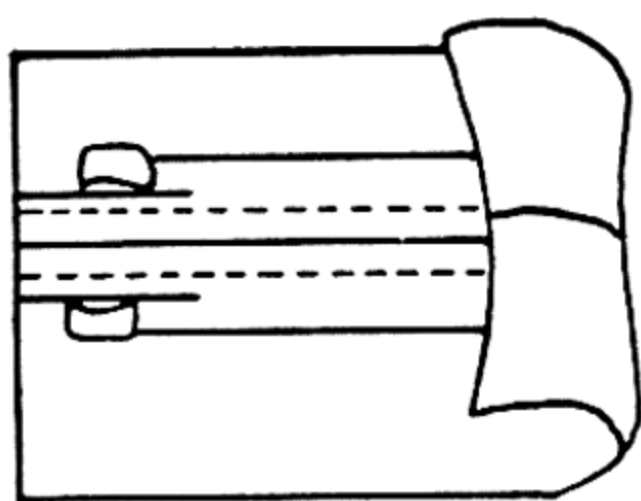
stitches as evenly slanted as possible (Fig. 8B). Overcast with the grain line in off-grain seam edge, not against the ravelings or grain line.

Blanket-stitched Edges of Seam. Blanket-stitching seam edges of materials that ravel greatly is preferable to some other finishes (Fig. 8C). Place the stitches approximately $\frac{1}{4}$ inch apart and $\frac{1}{8}$ to $\frac{1}{4}$ inch in depth. The blanket stitch is similar to the buttonhole stitch. Work from left to right with seam edge held toward you. When properly done, the blanket stitch gives a neat finish for seam edges.

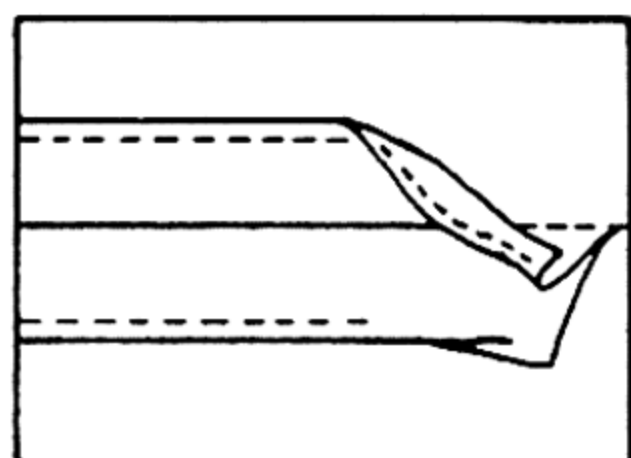
Bound Seam Edges. Tailor's bias seam binding about $\frac{3}{4}$ inch in width is used on unlined semitailored garments. Ready-made folded binding is easy to put on with a machine binder. Stitch narrow binding on the top side and fasten the binding to the underneath side by machine or by hand. When the latter method is used, baste binding to the seam edge before stitching. To put on tailor's unfolded seam binding, place it on seam edge, right sides together, with edges coinciding, baste, and stitch $\frac{1}{8}$ to $\frac{3}{16}$ inch from edge. Turn tape to underneath side, baste, and press so that seam tape is of even width on top side. Let raw edge of tape on underneath side extend beyond stitching. Top-stitch the tape along edge so that it catches tape on underneath side. Bind both edges of seams separately. Bound seam edges give a neat finish for unlined coats, suit jackets, or capes (Fig. 8D).

Trimmed Seam Edge Finishes. Plain seam edges of thick coat fabrics, such as tweeds and heavy covert cloth, need only to be pressed well and trimmed evenly with the shears (Fig. 9A). This type of finish seems quite feasible for seams of lined coats and suit jackets. This finish not only is suitable for plain seams but may be used on other seam finishes, such as welt or lapped, if the fabric does not ravel. A row of stitching on each side also helps prevent raveling.

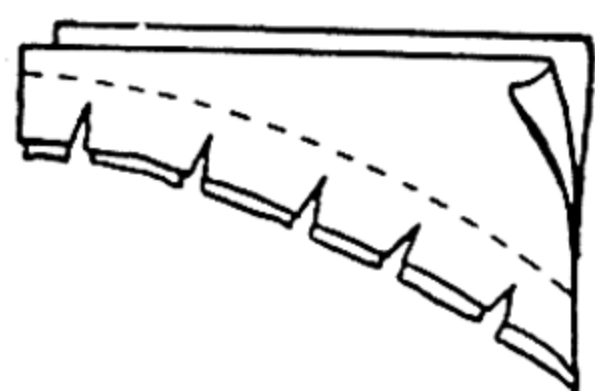
Edge-stitched Seam Finishes. For thin fabrics of unlined coats and suits with wide seam allowances, the edge-stitched seam finishes are permissible. For a plain seam that has been pressed open, turn under each edge about $\frac{3}{16}$ inch and machine-stitch through the two thicknesses close to the edge with a loose tension, about 12



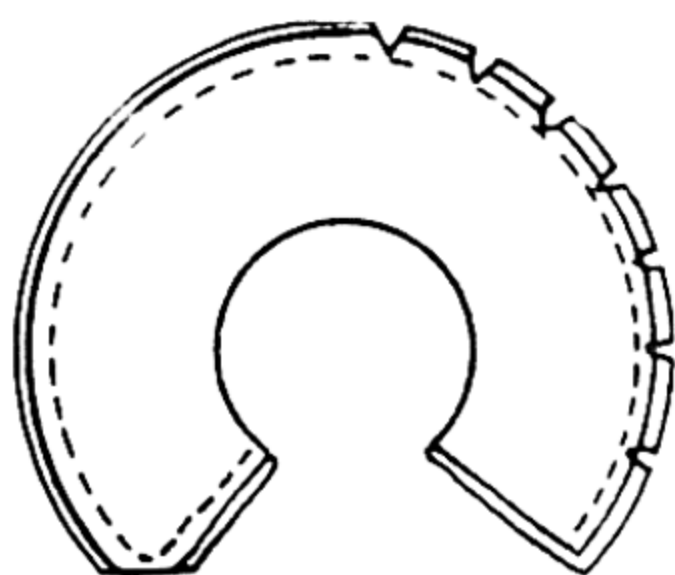
A. Trimmed seam edge.



B. Turned under and stitched edges.



C. Clipped concave edges.



D. Notched convex edges.

Fig. 9. Other types of seam edge finishes.

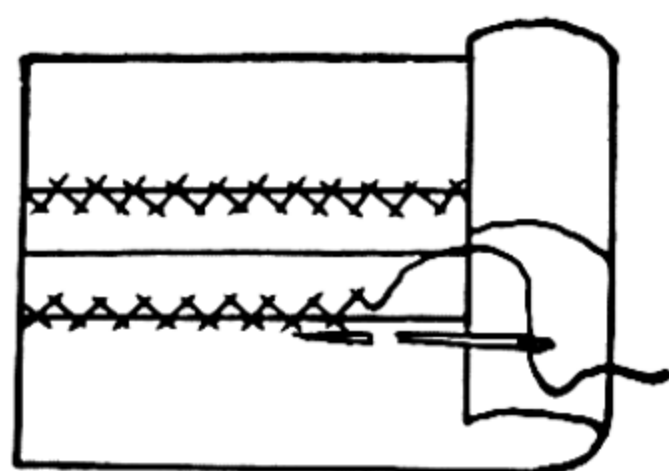
stitches to the inch (Fig. 9B). Not satisfactory for curved edges.

Concave Curve Seam Finishes. A seam that has a concave (inward) curve, such as is found at the waistline of fitted coats and suit jackets, should be clipped at intervals to within $\frac{1}{4}$ inch of the machine stitching. This method prevents a puckered effect when the seam has been pressed open and causes the seam to lie flat against the garment. The distance between the slashes will depend upon the curve of the seam. A deeply curved seam may require slashes placed about $\frac{1}{2}$ inch or less apart for a flat, smooth finish; a seam with less curvature can be clipped at intervals of 1 inch or more apart (Fig. 9C).

Convex Curve Edge Finishes. The convex (outward) seam edges, such as those found on rounded edges of lapels, and on round collars, need to be notched before being turned. Seams with extremely round curves should have notches adjoining each other in order that as much surplus material as possible may be removed before the seam is turned to the inside; the less-rounded curves may be notched farther apart. Notch the seam with the scissors. Removing some of the excess material produces a smooth

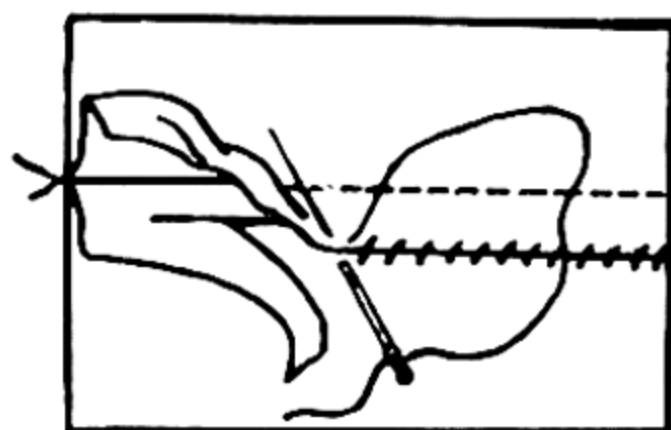
finish on the outside curve of the garment (Fig. 9D).

Catch-Stitched Finish. This type of finish is used for fastening seam edges to the garment (Fig. 10A). A finish like this is especially adaptable to heavy, bulky fabrics. A plain seam is made in the usual way; then each edge is catch-stitched to the garment. Work from left to right in making this stitch.



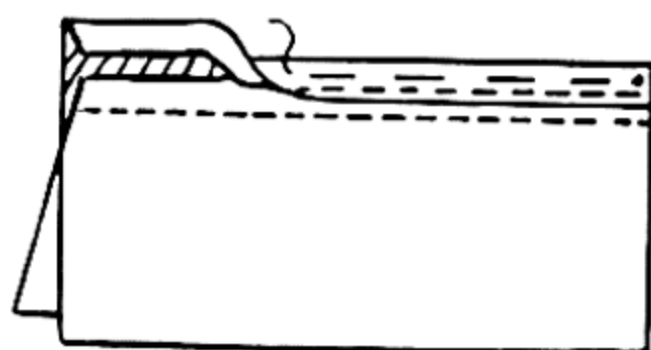
A. Catch-stitched seam.

Hemmed Fell Seam. Make the flat fell seam on the wrong side (Fig. 6B). After turning under the wide edge, hem the fold to the fabric by hand. A plain or a slant hemming stitch may be used. This seam finish is not often used on tailored coats and jackets (Fig. 10B).



B. Hemmed fell seam.

Standing Fell Seam or a Self-Covered Seam. This type of seam finish is little used in making a tailored garment, but occasionally it may be used in making a long yoke seam of a small child's coat, or an off-grain seam in a lining made of a fabric that frays badly. It is adaptable only for thin fabrics, and is made on the wrong side of fabrics. Make a plain seam, cutting away the underneath seam allowance as for a fell seam. Turn the wider edge underneath, then place it over the narrower edge, baste, and stitch, or hem by hand on the creased edge. Be certain that this stitching is not placed beyond the first row of stitching (Fig. 10C).



C. Standing fell or self-covered seam.

Fig. 10. Special seam finishes.

This type of seam is often used in making plastic raincoats.

STUDYING, FITTING, ALTERING, AND TESTING PATTERN IN MUSLIN

Studying the Pattern. A careful study of diagram and guide sheet before beginning to cut or make the garment is advisable. Remove pattern from the envelope and become familiar with the different parts as designated on the diagram. If more than one design is given, decide which one is to be used. Unfold pattern and write your name on all pieces to be used. This detail is especially important if the pattern is used in a class with a large group of students who have various kinds and sizes of pattern. See that all pieces of the pattern printed on the diagram are enclosed in the envelope. A piece is occasionally omitted by mistake.

Study the diagram carefully to find how the grain lines, seams, darts, pleats, gathers, and fasteners are indicated on the pattern. Some commercial patterns have lines with arrows at each end, and others have perforations, to indicate grain lines. Notice how the seam lines are marked, whether by printed straight lines, printed broken lines, or by perforations. All hem lines and seam lines not line-marked should be marked with a pencil and a yardstick. Determine what width of seam allowance is designated. After studying the diagram and suggested instructions, draw the lengthwise and crosswise grain lines with a yardstick throughout the length of each piece of pattern. Become familiar with notches and numbers to be able to put pattern together correctly.

Checking Pattern Measurements with Body Measurements. Fitting and checking the pattern for accuracy in size is imperative. There are several methods for testing and checking a pattern to see that it is fitted correctly to the individual. A person's measurements may be taken and the commercial pattern checked with these measurements at the corresponding locations on the pattern, or the

pattern may be checked by measuring it against a properly fitted foundation pattern, or the pattern may be fitted to the individual and later used to cut a test garment from muslin before the real suit or coat is made. If measurements have been taken and recorded in Chart I (See pp. 14-15), these measurements will be available for checking pattern sizes against body measurements. Since most commercial patterns furnish one-half of the figure pattern for fronts and backs of skirt and coat or suit jacket, it will be necessary to double these measurements before checking them against body measurements. Pin all darts, pleats, or tucks, and exclude seam allowances before checking body measurements with pattern measurements and deciding upon the amount of increase or decrease for adjustments.

Fitting Pattern to the Body. When a pattern is fitted to the body, pin in all darts, pleats, tucks or gathers before assembling the pieces of the pattern for a fitting to the body. Then pin the pattern together, being sure to lap one seam line directly on the other, with notches and numbers matched. Place pins parallel to the seams. Pin the sleeve into the armscye, but do not pin it directly under the arms, since pinning this part causes the paper to tear. Try on the suit skirt pattern directly over the foundation garment and slip that are to be worn under the skirt. The suit jacket pattern should be fitted not only over the brassiere and slip but over the type of blouse or dress that is to be worn under it, since allowance has been made in the pattern for this. The coat pattern should be fitted over whatever type of garment will ordinarily be worn under it, such as a dress or a suit. Also fit coat and suit jacket patterns over shoulder pads if these are to be used. Determine length of sleeve and length of coat, also width of hems; and pin them in place.

After the pattern has been pinned together, slip it onto the body, anchoring the center front and center back correctly, and check the fitting as follows:

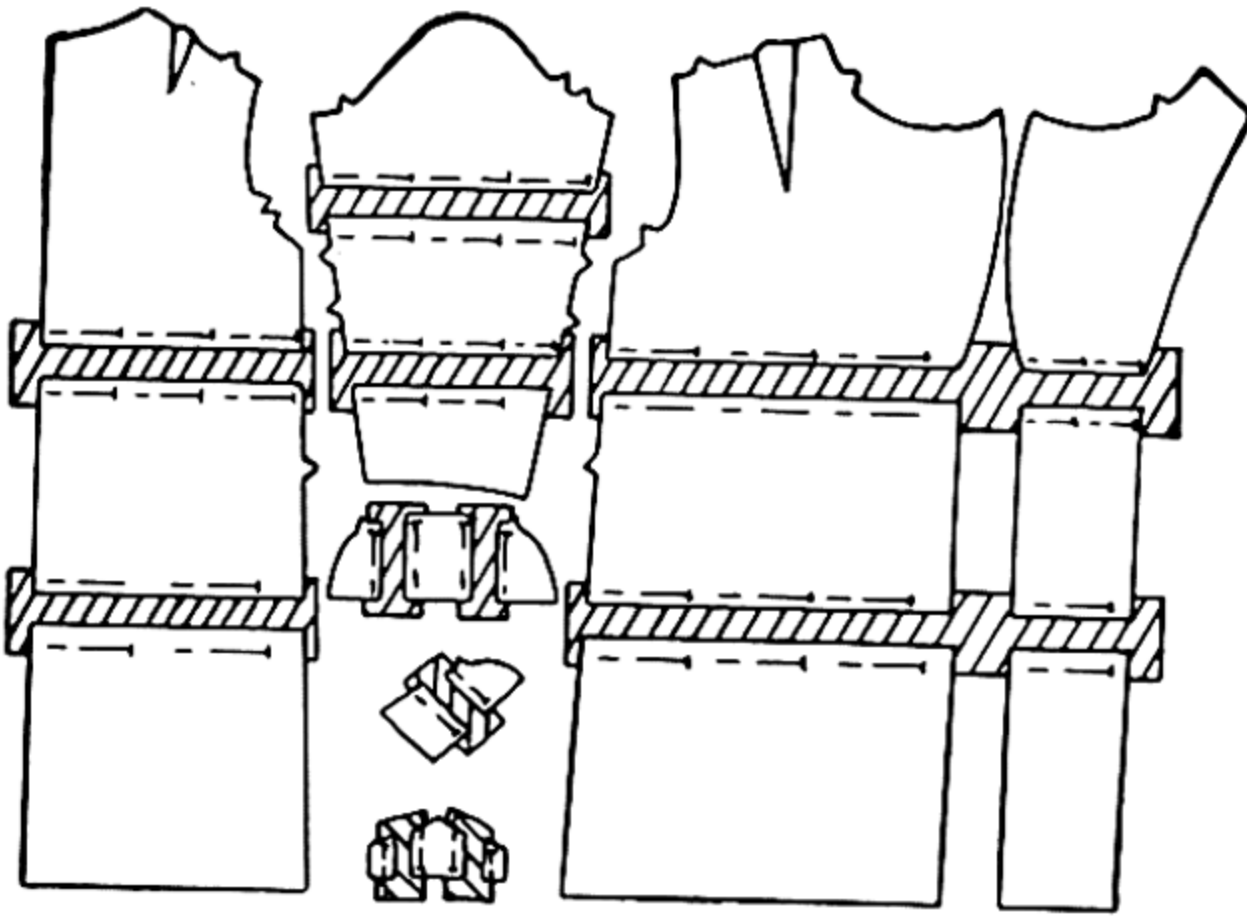
1. Length of shoulder seam.
2. Size of armscye.
3. Width across bust and chest.
4. Width across back at shoulder blades with arms folded across chest.

5. Length and width of sleeve with arm bent at elbow.
6. Length of coat or suit jacket.
7. Size of skirt at waistline and length of belt.
8. Width across skirt at hips.
9. Length from waistline to bottom of suit jacket.
10. Length of waist both front and back, from shoulder at neck base to waistline for closely fitted coats and suit jackets.

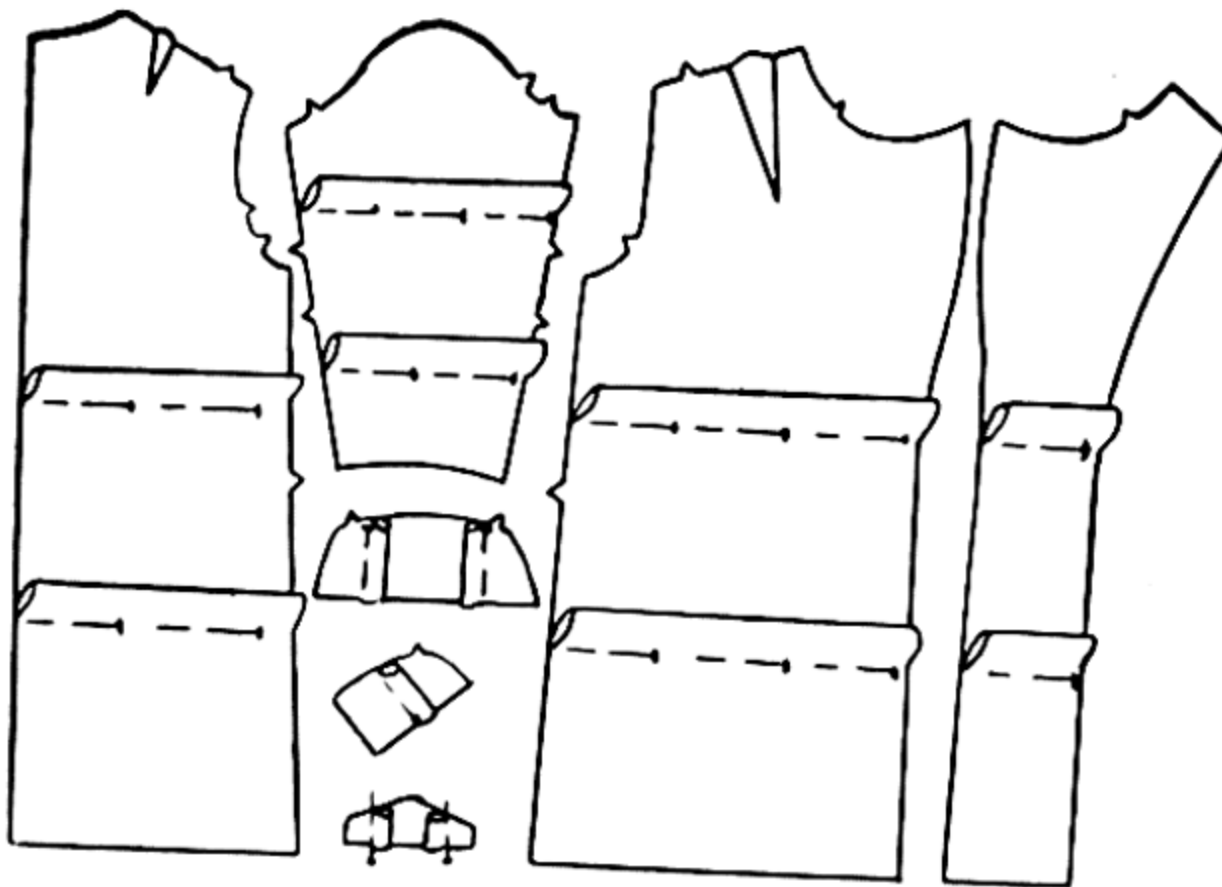
Alteration of Pattern. Alteration of the pattern should be made after it has been fitted to the body and after the places that need alterations have been determined. If it is necessary to do much alteration, the pattern may need a second fitting before it is placed on the fabric for cutting. There are many methods of pattern alteration advocated for both the experienced and the inexperienced person in sewing classes. One method of slightly increasing the size of a pattern is to enlarge upon the underarm seam allowance for the jacket, for the skirt, and for the sleeve. If a large allowance in the pattern is needed, it is best to slash the different sections where alteration is needed and to pull the pattern apart enough to fit the size of the body on which it is to be used. Another method sometimes used is to cut halfway around the pattern and then slip it over the desired allowance, cutting the remainder. This method may be used for increasing the size in the length, the width, or both.

To make a pattern smaller, pin tucks half the size of the alteration needed, in the different sections, at the same locations where enlargement would be made. This method is frequently used when alteration is needed through the shoulders.

It is often better to alter each section of the pattern, especially for a tall person, at two different locations when increasing the length rather at one alone. If the pattern needs much lengthening, and the amount is added at one place, the shape of the pattern would be altered, and the edges at the place of alteration would be irregular or uneven. Alter the sleeve below and above the elbow, near the center section of the upper and the lower arm. A long coat pattern may require alteration above the waistline and below the hip line. Lengthen or shorten the collar and cuffs an equal amount on each side of the lengthwise center. When a very small amount of

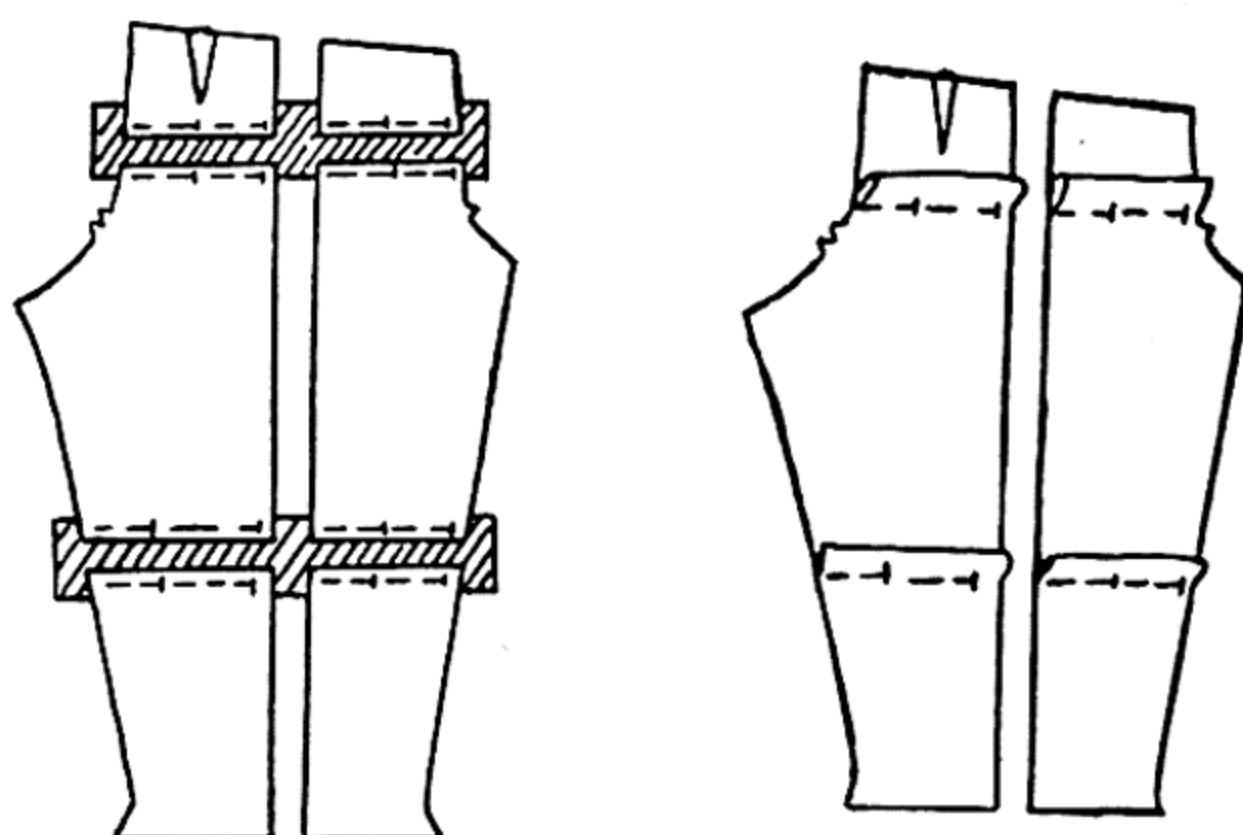


A. Locations for lengthening coat or jacket pattern. Lengthen the pattern by slashing and inserting strips of paper.



B. Locations for shortening pattern. Shorten the pattern by pinning tucks.

Fig. 11. Locations for alteration in length of coat, suit jacket, pants, slacks and shorts pattern.



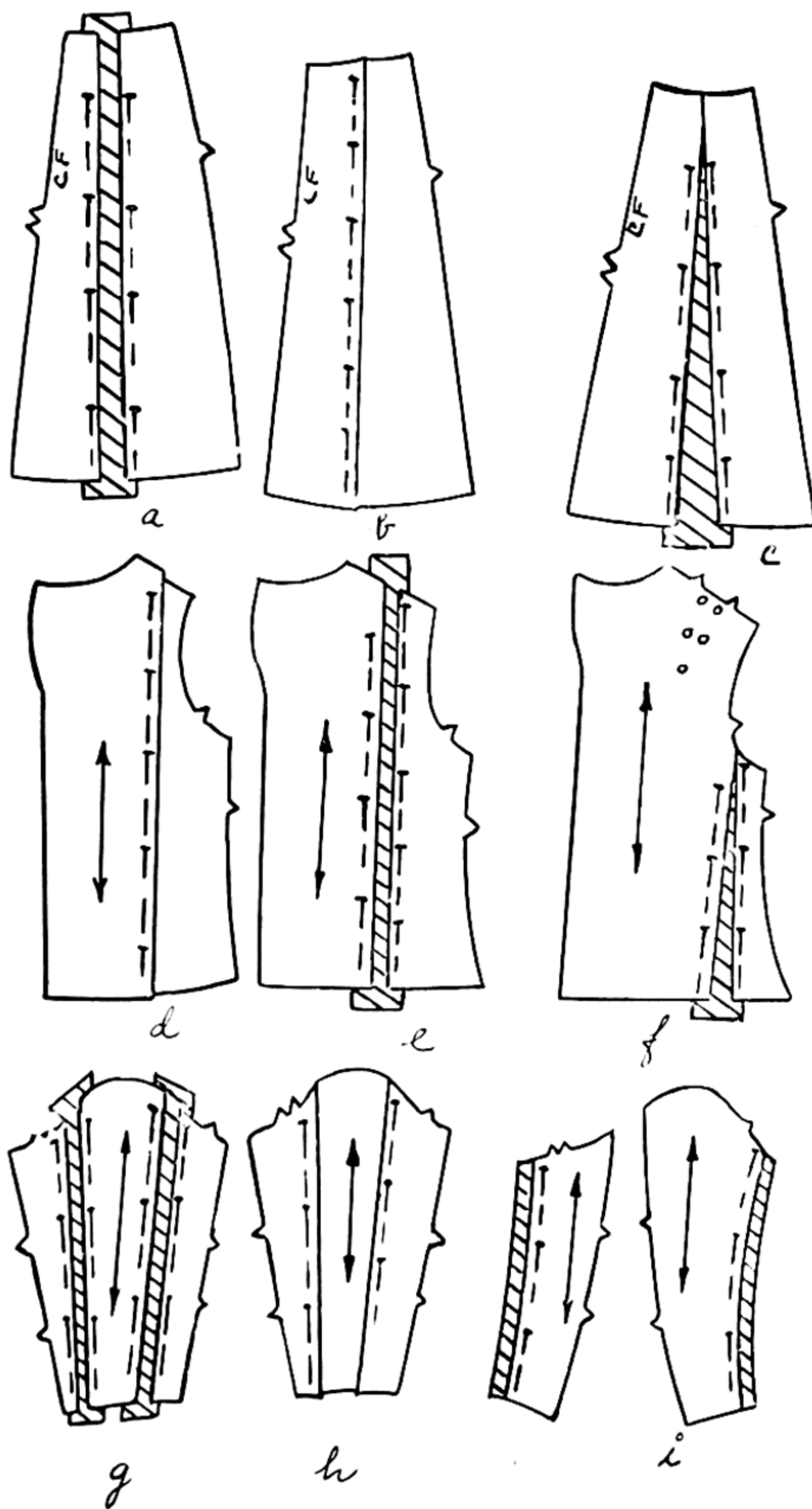
C. Locations for lengthening and shortening pants and slacks patterns.



D. Locations for lengthening and shortening a pattern for shorts.

Fig. 11. (Continued.)

lengthening of a coat and sleeve is needed, such as $\frac{1}{2}$ to 1 inch, this length may be added at the bottom of the coat or bottom of the sleeves. Suit jacket patterns for the girl with a long body from shoulder to waistline may need to be lengthened above the waistline only. Alter trousers and slacks patterns below and above the crotch as needed; never alter these patterns through the crotch. Widthwise alteration may be made at the side leg seams. Fig. 11 is a diagram of locations where coat, trousers, slacks, and shorts patterns are lengthened or shortened, and Fig. 12 is a diagram of how to make widthwise enlargement and how to decrease the widthwise size of pattern for a coat or a suit jacket and a skirt.



- a. To enlarge skirt gores widthwise.
- b. To decrease width of skirt gores.
- c. To enlarge gored skirt pattern for large hips.
- d. To make coat or suit jacket smaller in width.
- e. To make coat or suit jacket larger in width.
- f. To increase size of coat pattern for large hips.
- g. To increase width of sleeve.
- h. To decrease width of sleeve.
- i. To increase size of a two-piece sleeve.

Fig. 12. Locations for alterations in width of coat or suit patterns.

Testing the Pattern in Muslin

Getting the Muslin Ready for Cutting. It is not necessary that muslin be shrunk before it is made into a test garment. Press all creases from the muslin before placing the pattern. For further suggestions on preparation of the muslin, see Section 10, p. 92, "Straightening the Edges of Fabric."

Pattern Placement and Pinning. After the style view and layout have been decided upon, circle the layout and begin placing the pattern on the muslin. Since muslin is usually 36 inches in width, choose the layout for 35- or 39-inch material. Pin the pattern on the muslin in the same manner in which it would be pinned to any other type of material. See Section 11 for suggestions; p. 96, "Placing Pattern on the Fabric," and p. 105, "Pinning Pattern to the Fabric." Do not cut an interfacing or an interlining or lining for the muslin garment. Place and cut all parts of the coat or suit pattern including both front facings, both the uppercollar and the undercollar, one pocket, and one cuff.

Methods for Cutting and Marking the Muslin. Since this is a test garment and needs to fit well, it is very necessary to cut accurately. Methods of cutting the various edges will be found in Section 12, p. 107, "Cutting the Fabric." Tailor's tacks, pencil lines, and basting lines can suffice for marking a muslin test garment. Center fronts, center back, lengthwise and crosswise grain line of skirts, sleeves, coats, and suit jackets may be marked with pencil lines. This marking not only speeds the process but also makes such lines easy to follow in the fitting processes. Colored pencils for marking alteration corrections lines are often suggested. Pleats, darts, and pocket locations are marked with tailor's tacks. Figure 17, p. 109, indicates different methods of marking fabrics. See Section 12, p. 108, for further suggestions on "Transferring Markings from Pattern to Garment."

Basting the Muslin Garment for Fitting. The method of basting the test garment is the same as for any other garment. Assemble the muslin coat, suit jacket, or skirt by basting pieces together ac-

according to instructions on the guide sheet of pattern or the following suggestions may be helpful.

Basting the Suit Skirt. First, baste the darts, pleats, or tucks in the skirt. Then baste seams of the suit skirt together except the opening for the placket at the upper end of the seam, where fastener is to be placed. Slide fasteners or other placket finishes are generally placed in the upper part of the left side seam although they may be placed elsewhere, as center front or center back. Fit and baste belt to skirt. When the skirt has been properly fitted, mark and baste the hem in bottom of skirt.

Basting the Coat or Suit Jacket. Baste all darts, pleats, or tucks into the test garment. Then baste all lengthwise seams in both coat and sleeves. Baste shoulder seams, then baste front facings to front of coat or suit jacket. Baste collar together, then baste it into the neck line. After the garment has been fitted and the armscye line determined, gather the top of the sleeve and baste it into the armscye. When the coat or jacket has been properly fitted, baste the hem line at bottom of garment and bottom of sleeves. Fit garment over shoulder pads. Baste and place one pocket and one cuff on garment.

Consider Location of Darts in Fitting. Check all basted dart lines to see that they are straight. Darts are to remove fullness or to control wrinkles that have been caused by a straight piece of fabric when it is fitted over the body at such places as the bust or the hips. There are two general types of darts. One type is large at one end and tapers to a point at the other end. The other type is wide in the center and tapers to a point at each end. Darts may be located at the front shoulder seam, underarm seam, or front and back waistline of fitted coats and suit jackets. The darts should point toward the tip of the bust. The shoulder darts in coats and suits are often located near the neck line so that they are hidden underneath the lapels. These darts should also point toward the bust. Sleeve darts or gathers fall at the seam line over the elbow to give ample room when the elbow is bent. Back shoulder darts in the coat or suit should fall directly above and point toward the shoulder blade bone. Neck-line darts in coats and suits are to remove fullness at the neck so that the garment

will fit easily over the rounded neck curve just below the neck line. These darts make the coat collar fit closely to the neck.

The back skirt darts are located on each side of center back at the waistline and come to a point over the largest part of the back hips. The location for these darts from center back will depend upon the size and body build of the person, but they are usually placed on each side of the center back, approximately $2\frac{1}{2}$ to $3\frac{1}{4}$ inches from center. A person with a small waistline, and one whose back hip curves are not widely spaced, may place the darts nearer the center back than a person with a larger waistline and hip curves spaced wider apart. The purpose of these darts is to remove fullness at the waistline, caused by fitting the smooth fabric over the hip bulges. A small waistline measurement and a large hip-line measurement require wide waistline darts, but the reverse is true for a person with a large waistline measurement and a small hip line. A person with the largest part of the hip located 9 inches from the waistline would require longer darts in her skirt back than one whose largest hip area was located 7 inches below the waistline.

The front skirt darts are located on each side of the center front. The purpose of these darts is to remove fullness from the waistline, caused by fitting the material over a rounded abdomen. A person with a protruding abdomen would require wider darts at the waistline than a person with a slightly rounded abdomen. For an individual with a flat abdomen and small hips, front waistline darts in the skirt are optional. The front waistline darts in the skirt are usually shorter, and also narrower, than those at the back waistline.

The type of dart that is wide in the middle and tapers to nothing at each end is often used at the waistline of fitted coats and suits to remove fullness. See Fig. 18 for kinds of darts that may be used in making suits and coats.

Darts in sleeves are located at the tip of the elbow when the elbow is bent. If there are three darts the center dart should be located at the tip of the elbow. When darts do not fall at this location in the pattern, they should be changed to the correct position unless the pattern is for a two-piece sleeve with distinct curve at the elbow, which would cause the curve not to fit directly over the elbow.

For this type of sleeve, make adjustments in the pattern below and above the elbow.

Fitting the Test Garment. The test garment requires careful fitting, since it will be ripped apart and used as a pattern to cut the real garment. After a test garment has been cut and fitted, the fitting of the real garment is nominal. It is not necessary that the garment be stitched together for a fitting. Fit the coat or suit jacket loosely when an interfacing, a lining, or an interlining is to be used in the real garment.

Fitting the Suit Skirt. Be certain that the suit skirt is fitted over the same foundation garments that will be worn under the skirt.

A properly fitted skirt has the following qualifications:

1. Sufficient ease for comfort in wear—neither too tight nor too loose.
2. Evenness of hem line.
3. Freedom from undesirable crosswise or lengthwise wrinkles.
4. Lengthwise seamlines that are perpendicular to the floor.
5. Crosswise yarns at center back and center front of coat that are parallel with floor.
6. Center front and center back lengthwise yarns of two-gored and six-gored skirts perpendicular to the floor.
7. The waistline of the same snugness as the belt.
8. No cupping under below the hip line.
9. Edges of pleats even at hem line.
10. Darts straight and correctly located.

When the skirt is too loose, take larger seams at hip line on each side. For a skirt that is too tight, let out the side hip seams. A suit skirt should fit snugly but not be tight, probably with 1 or 2 inches of ease at the upper hip line and 2 to 4 inches of ease at the lower hip line. This range gives ample fullness for ease while standing, as well as sufficient ease when sitting. Baste the belt in place and lap it the amount that it will be in the finished garment. Take a hem line, gauge the hem of an even width, and baste the hem in place. Mark the edge of the hem line with a pencil before ripping the garment apart.

For further suggestions on fitting the skirt, see Section 18, p. 177, "Fitting the Skirt."

Fitting the Suit Jacket. Fit the test jacket over the type of blouse with which it will be worn. Lap the front suit jacket together with center front markings coinciding all the way down the center front lines. When shoulder pads are worn, insert them in place before fitting the garment. Put a pin at the top where the first button is to be placed.

Shoulder Fitting. The back shoulder seam of patterns should be $\frac{1}{4}$ to $\frac{1}{2}$ inch longer than the front for ease across the shoulder. The shoulder seam in a mannish tailored suit often will lie $\frac{1}{2}$ inch to the back of top of shoulder. The shoulder seams should not be longer than the shoulders, else the seam will drop down. If the shoulder seam bulges upward, and does not fit close to the body at the neck or at the shoulder bone, seam out the fullness. For best fitting in a strictly tailored suit, let the shoulder seam be straight, but curve upward at the neck. The shoulder should fit smoothly and be without bulges or sunken areas when it is correctly fitted. Fit both shoulders, as they may be of uneven size or height.

Sleeve and Armhole. The crosswise yarns in the upper part of a one-piece or two-piece set-in, close-fitting sleeve should lie parallel to the floor. The lengthwise yarns or grain of this type of sleeve will hang vertically from the top of the shoulder to the elbow if sleeves are properly cut and fitted. The sleeves may be basted in armhole prior to the first fitting or they may be pinned in the armhole during the first fitting of the jacket. A properly fitted sleeve will have no drawn look across the cap.

Test the width of the sleeve at the elbow for comfort by bending the arm. If it seems tight, let out the underarm seam. About 1 to $1\frac{1}{2}$ inches of fullness with arm bent would be ample for ease at the elbow. Ease in width of sleeve at largest part of upper arm should be at least 3 inches for comfort.

Fullness at the top of sleeve cap should be reduced to the minimum—probably 2 inches—with more of the fullness placed at the back of the shoulder seam than at the front.

A sleeve that is too long may have crosswise wrinkles and should be shortened by making a wider hem at the bottom or by cutting off part of the hem. If the darts are below the elbow, lay a pleat

above the elbow to shorten the pattern. Baste the hem in place and mark the hem line when it differs from the commercial pattern. If the sleeve is too short, add a piece of muslin.

The shape of the armhole is oval. An armhole that is too tight is uncomfortable. For enlargement, make the underarm seam of the suit jacket smaller, or trim off the underarm seam allowance unless this makes the armhole too low. When an armhole is too large, take a deeper underarm seam in the suit jacket. Take a deeper shoulder seam to make the armhole smaller, when the armhole drops too low underneath the arm.

Fronts. A well-fitted suit jacket has no bagginess or crosswise wrinkles under the arm or at the front waistline, and the front edges hang straight down. The fronts of collar and lapels roll back smoothly in position on the coat. Turn back the collar and the lapel as it will be worn in the finished garment. If the creaseline is different from that of the commercial pattern, mark it with a pencil after you take the garment off, and transfer this line to the garment fabric after cutting it. If the coat is too tight across the bust, make the underarm seam narrower. When it is too loose across the bust make the underarm seam deeper. For a jacket that fits easily over the bust the measurement should be about 4 to 5 inches larger than the bust measurement. Some people like their jackets to fit tightly, others loosely, over the bust.

Back. The back of the jacket should be free from diagonal wrinkles that slant down under the arm from the shoulder blade, or crosswise wrinkles at the waistline. To remove diagonal wrinkles, make the shoulder seam of coat back deeper at the armseye, and narrower at the neck. To remove the crosswise wrinkles at waistline, make the underarm seam smaller. Fold the arms across the chest to see that the upper back does not seem constricted.

Collar. The collar should fit easily yet closely at the sides and back of the neck in a strictly tailored suit jacket. If the collar does not fit closely to the neck, it is because the collar is too large for the coat neck. To make the collar fit closely, ease it onto the neck of the garment, or make the collar smaller around the neck edge by cutting it off at each end, e.g., by $\frac{1}{4}$ or $\frac{1}{2}$ inch, as needed.

Hips. Always fit the suit jacket over the skirt. The jacket should fit easily over the hips. If the jacket seems too tight around the hips, make the seams narrower, particularly the underarm seam.



Fig. 13. A properly fitted muslin test coat.

Turn up the hem in the jacket and baste it in place. Mark the hem edge if it is not the same as that marked on the commercial pattern; then transfer this hem line to the suit fabric after it is cut.

Fitting the Test Coat. For a fitted coat, such as a princess-style coat, the suggestions for fitting a suit jacket as given above will apply. In fitting a loose, boxy style coat the suggestions for fitting the shoulders, collar, and sleeves would also apply. The width of the coat through the body and at hem line would vary with the style and the personal preferences of the wearer.

Additional information on fitting the suit jacket and coat is available in Section 19, p. 200, "Logical Procedure in Fitting and Making a Coat or a Suit Jacket."

Figure 13 shows a muslin test garment properly fitted. It is ready to be ripped apart. After it is ripped apart, it will be used as a pattern for cutting the real coat.

Ripping the Garment Apart. After the coat or suit

jacket and skirt have been fitted and the alterations made, press the garment well so that all seam lines have a good crease and mark seam lines on right side of garment with a pencil in such a way that both edges are marked. If alterations have been made in the seam lines, mark the altered line on the right side of the garment with a red pencil. Rip the garment apart by cutting the basting threads at intervals of 5 to 6 inches and drawing out the threads easily so that the seams will not pucker. Trim all seam edges evenly. Press the garment pieces well. Then they are ready for placement on the coat or suit fabric.

PREPARATION OF FABRICS FOR CUTTING

MOST materials need some preparation before they are ready for placing the pattern on them and for cutting. This preparation may be straightening the ends, shrinking, or pressing the fabric.

✓ **Straightening the Edges of Fabric.** It is necessary that the torn ends of material be straight before it is cut. Cloth is woven so the lengthwise and crosswise yarns are straight, but the finishing processes, the pressing, or the dampness from air may cause the yarns to get out of shape.)

Some materials are torn and some cut, when purchased. Whether the fabric is torn or cut will depend upon the material. Many woolens, velveteens, some velvets, and lining materials, such as rayon or silk crepes, can be torn. Some fabrics, such as heavy wool tweeds, do not tear well; therefore, it is necessary that a filling yarn be pulled before cutting. Pulling a yarn or tearing the material does not always insure an even edge. If material was not cut with the yarn, pull a yarn and cut along the yarn line. If yarn will not pull, cut fabric evenly along a yarn.

[When the cut or torn edges are uneven, each edge may be pulled back into shape by catching the fabric and pulling diagonally across the long end toward the short end, until the entire cut edge is even with the edge of the table or until the crosswise yarns lie exactly at right angles to the selvage. If the fabric is sufficiently straight, the edges will be even when it is folded in the lengthwise center. Some wool fabrics require dampening and laying straight on a smooth surface to obtain straight edges.

¶ After the fabric has been straightened, look for the right and wrong sides, if both sides are not the same. Many wool fabrics have the right side folded inside.

Straighten and pin the edges of cut ends together evenly, placing pins 3 to 4 inches apart, perpendicular to edge of the fabric. Place selvages evenly together and insert pins perpendicular to them every 6 or 7 inches. When working with plaid or striped fabrics, fold in place and pin the corresponding stripes and plaids in place, putting pins 5 or 6 inches apart throughout the entire area of the material. Cut off selvages of a wool fabric before shrinking it. (The word selvage as used below means lengthwise cut edge after selvage removal).

✓ **Inspection for Flaws.** Not all new material is free from flaws. It is well to inspect the material on both right and wrong sides for flaws. Mark around the flaws either with a contrasting color of thread or with tailor's chalk so that such defects in the yardage may be avoided in pattern placement.

✓ **Marking Wool Yardage Before Placing the Pattern.** In order to do a better job in keeping grain of the material straight during the cutting and making of the garment, the fabric should be marked with crosswise and lengthwise basting throughout the yardage. This procedure is especially necessary when working with wool fabrics. Divide the material into three or four equal sections lengthwise and place a basting thread along the warp grain line throughout the entire length of the fabric. If lengthwise yarns are invisible, measure and mark equal distances from the selvage. Mark the fabric crosswise in the same manner about every 18 or 20 inches. If crosswise yarns are invisible, pin the material along the cut edges that have been placed at the edge of the table and measure the distance for first marking from the cut edge. This procedure is not necessary when working with woven plaids or checks. The lengthwise markings are not needed for woven lengthwise stripes.

Shrinking Fabrics and Findings

Many wool, cotton, and linen fabrics are commercially preshrunk during the manufacturing process. Even though the label does guarantee only a very little shrinkage, it is wise to shrink the material before cutting it. Shrinking may be done by a tailor, but the same results may be accomplished by home shrinkage, if the correct meth-

ods are used for each fabric. Read Section 17, p. 157, "Pressing Various Fibers," before pressing the shrunken fabrics.

Sponging Wool Fabrics. First, clip the selvage at intervals of 2 or 3 inches along each edge, or cut it off. Saturate a sheet in cold water, then wring out excess water. Fold the sheet the width of the cloth; place the cloth right side down on the sheet; roll both together; and let stand for four hours. Unroll the sheet, place the cloth wrong side up evenly on a table, or hang it on a straight rod. When it is almost dry, place a dry cloth over it and press with a warm iron, being sure to press with the grain of the material. Do not press the fabric too dry, as it becomes stiff; and do not leave the iron too long in one place, as an imprint on the material will be noticeable on the top side. If cloth is folded, press on both sides.

Another method often suggested for sponging and shrinking wool fabrics is to fold the fabric lengthwise with selvages pinned together, pin the torn ends together, and shrink the fabric by pressing it with a damp cloth and a flat iron. Place a dry cloth such as a cheesecloth next to the wool so the wool will not become steam soaked; a damp cloth on top of the cheesecloth; then another dry cloth on top of the damp cloth to prevent steam from the wet cloth burning the hand. Press flat with a warm iron on both sides, beginning at the selvage and pressing toward the fold, but refrain from pressing a crease in the folded area and press with the lengthwise grain of the material. Open the material and press lengthwise center on wrong side. If pins and bastings have left imprints, remove these bastings and press out the imprints. Do not press the material completely dry. Hang it over a rod or spread it on a table until the remaining moisture has evaporated. Some nubby woolens may be stretched in shape and allowed to dry without pressing.

Shrinking Cotton and Linen Materials. When a cotton or a linen fabric is used for making a suit, a coat, or other semitailored garments, it should be shrunk before it is cut. Leave fabric folded, wrong side out, when shrinking it. A white fabric may be placed in a container of lukewarm water and left for several hours or until the fibers have become well soaked. Soak a colored material in cold water. Let water drain off, then squeeze out as much as possible, but

do not twist the material to extract water. Roll the material in a dry Turkish towel and further squeeze to remove excess water. Do not wring materials, as this produces wrinkles. While the fabric is still damp hang it on a rod, smooth the selvages and ends, and let the excess water drip. Place the fabric on an ironing board, straighten the selvages, and press with an iron heated to the correct temperature for the fabric being pressed. Press on the wrong side of the material, with the grain of the fabric.

Shrinking Findings. To shrink tailor's stay tape or grosgrain belting, place it in warm water, squeeze it, then roll it in a Turkish towel and further squeeze it in order to extract as much water as possible. Press the tape or belting in the lengthwise direction with a warm iron, and keep the edges evenly shaped. Rayon seam tape and cotton bias tape also need shrinking before being placed on the garment. Often tape is put on hems without shrinking and the steam in pressing shrinks the tape until the hem seems puckered on the top side of the garment. Shrink rayon seam and cotton bias tape in the same way as tailor's tape. Press them so the edges are straight.

To shrink muslin or wigan, dip it, still folded, into lukewarm water until thoroughly soaked, roll it in a towel or place it across a clothes drying rack, and press it when it is almost dry. Be certain that wigan or muslin has been shrunk before it is put into a garment. Slide fasteners for washable garments should also be preshrunk before being put into the garment.

Tailor's canvas, both the haircloth type and linen, shrinks under treatment with steam and should be steam shrunk before it is placed in the garment. To shrink tailor's canvas, use either of the two methods described above for shrinking wool.

Shrinking and Pressing Rayon and Silk Lining Fabrics. Some rayon crepe lining shrinks excessively under steam pressure; therefore, it should be preshrunk before it is cut and put into the suit jacket. Shrink it by the same method as suggested above for shrinking cottons and linens. Other rayons and silk may need only a good pressing before they are cut.

PLACING AND PINNING THE PATTERN ON THE FABRIC

EACH commercial pattern has in the envelope a chart or diagram that shows pattern placement. These pattern layouts have been carefully worked out by skillful persons. They show the most economical placement from the standpoint of saving material. The layout gives different views of the garment in several different sizes. View A may show a suit jacket and skirt made of the same type of fabric in sizes 12, 14, and 16; view B may show a skirt of a contrasting fabric from that of the jacket. Two pattern layouts would be needed for the latter. Circle the layout being used so that it may be easily followed.

Placing Pattern on the Fabric. Choose the layout on the diagram or guide sheet of the pattern that corresponds with the width of the fabric and the view or style that is to be used. If there is not a layout for the exact width of the fabric, choose one that is nearest the width of the fabric. Sometimes none of the layouts can be used, especially when the yardage is less than the amount called for in the pattern. In this case it may prove best to fold the fabric lengthwise and begin placing the pattern as economically as possible until all parts have been placed correctly on the fabric. Block out all pieces of the pattern on the fabric to check for sufficient yardage before pinning the pattern to the fabric. Be sure that the material is perfectly straight and smooth before placing the pattern on it. Pin pattern on lengthwise grain line during temporary placement.

Place the fabric on the table with the selvage parallel to the side of the table and the cut edges parallel to the end of the table. In placing the pattern on the fabric, notice which pieces are to be placed on the lengthwise or crosswise fold, and which are to be placed ~~on~~ the bias. The fold of cloth should be on the true grain line or with the yarns before the pattern is placed. (The term *grain*

has reference to the crosswise yarns—filling—and the lengthwise yarns—warp. The warp runs parallel with the selvage and the filling perpendicular to the selvage.) Always check from the lengthwise marked grain line of the pattern to the selvage of the cloth with a tapeline held straight with the filling yarns to see that it measures the same distance throughout the length of the grain line in the pattern. (Correct placement of the pattern on the material aids in the “correct hang” of the garment.)

There are marked lines or perforations that indicate how each piece of the pattern is to be placed on the material. Consult the guide of your pattern for the method of grain-line markings. A belt cut on the lengthwise grain line does not wrinkle or get out of shape so easily as a belt cut on the crosswise grain of the fabric. The belt of some materials, such as twills, should be cut on the crosswise of the fabric. Belts of lengthwise striped fabrics should be cut on the lengthwise of the fabric, since the crosswise stripes of the fabric would not match the stripes in the skirt. Avoid cutting the skirt belt in two pieces with a seam on both edges, since a skirt belt with a seam at the top edge looks awkward. A seam may be necessary at the top edge of a skirt belt if the belt has an interfacing, such as grosgrain ribbon. (If more material than is needed has been purchased, place the pattern so the extra material can be left in one large piece if possible, but do not cut off grain in order to save material.)

When the two fronts or backs of the pattern are not identical, it is best to place the pattern on the right side of the unfolded fabric to prevent cutting both pieces for the same side of the body or wrong side out. The undercollar of suits and coats is usually placed on the true bias of the fabric so that there is a seam in the center back. At least a $\frac{3}{8}$ -inch seam allowance is necessary at center back. The uppercollar is most often placed so that the center back is exactly on the lengthwise grain of the fabric, but a velvet collar is generally cut with the center back placed on the true bias of the velvet.

If it is necessary to put the sleeve pattern at different places on a fabric that has a right and a wrong side, place the pattern with the upper or the lower ends of the sleeve toward each other, provided

the fabric is not one with a nap, so they will not be cut for the same arm. Another method suggested for avoiding such a mistake is to cut one sleeve, then not remove the pattern, and cut the other sleeve with the pattern placed between the two sleeves with either the two wrong sides or the two right sides of fabric together. Or a duplicate sleeve pattern may be cut from brown wrapping paper and the two patterns placed at different locations on the cloth. Be certain that both sleeves are not cut for the same arm.

If a muslin test garment is made, use it as a pattern when cutting the coat, suit jacket, and skirt. Trim edges of seam evenly before using it. Some people prefer to place the fitted muslin garment back on the paper pattern, make alterations, and use the paper pattern rather than the muslin garment. Others cut a brown paper pattern by the muslin test garment, then use the brown paper pattern for cutting the real garment.

✓ **Seam Allowances in Pattern Placement.** Although the width of seams on patterns is usually $\frac{5}{8}$ inch, this amount is insufficient for much adjustment in fitting. All seam lines are often removed from pattern and allowances are made as desired.

Allow 1 to $1\frac{1}{2}$ inches for underarm seams of coats and suit jackets, $\frac{3}{4}$ inch for lengthwise seams of sleeves. Hems in bottoms of sleeves for adults should be at least $1\frac{1}{2}$ inches, and for children 2 inches. Hem allowances for the bottom of coats should be 2 to 3 inches for adults, and for children 4 to 5 inches, which allows for lengthening as the child grows taller. Allow 1 inch for unevenness in hanging the coat. It is wise to allow 1 inch for shoulder seams and a $\frac{3}{4}$ to 1 inch seam at the top of sleeves between notches to meet any change in the length of the shoulder seam. Let the $\frac{3}{4}$ inch or 1 inch be at the top of the sleeve and taper to nil at the notches. A 1-inch seam at the back of the neck to take care of fitting difficulties is often recommended. A desirable width for suit jacket hems is 1 to $1\frac{1}{2}$ inches.

✓ At least a 1-inch seam is suggested for side seams of skirts. This allowance is especially necessary to have ample material when inserting a slide fastener in the placket opening. Suit skirt hems should be $2\frac{1}{2}$ to 3 inches for adults. A straight-line skirt hem for a grade-

school girl may be 4 inches in depth, to allow for future lengthening.

Mark these allowances on the fabric with a sharpened edge of tailor's chalk, using a ruler or yardstick as a guide, before cutting out the garment.

Placement of Pattern on Lining Fabric. A muslin test garment that has been properly cut and fitted to the individual may be used for cutting the lining of coat or suit jacket when the commercial pattern does not include a lining pattern. Use a commercial lining pattern if one has been included, but not until it has been checked with the muslin test garment pattern to see that the two are the same for each corresponding section. Seam allowances should be of the same width in both lining and coat at underarm, shoulder, armseye, and lengthwise seams of sleeves. There are a few exceptions to observe when cutting a lining by the coat pattern. Some of these are as follows:

Front. The front lining is cut to the front facing seam line of coat or suit jacket plus a 1- to 1½-inch seam allowance, which is sufficient for ease and adjustment in fitting.

The front edge of the lining is always placed on the true lengthwise grain of the lining fabric from the bust to the bottom hem line. A pleat or a dart is allowed in lining at the shoulder seam for bust fitting. It is usually placed at the same location as the dart at front shoulder of coat. It may also be of the same size or slightly smaller. If no dart has been allowed for in pattern, lay a ½-inch fold, as for a ½-inch width tuck, before cutting the front lining. Cut both front and back lining ½ inch higher at the armseye seam of the underarm between notches. If there is a body gore in the lining, place and cut it the same size as the coat fabric gore; you may, however, cut it ½ inch higher at the armseye seam, since the underarm seam line should be placed at the cut edge of the coat underarm seam and this would give the extra allowance needed.

Back. If there is a lining pattern, use it for cutting the back. If not, use the muslin test garment, or the coat fabric back after it has been cut and fitted if a test garment was not cut. Regardless of the pattern used, a 1-inch pleat must be allowed at center back from the neck to the hem. Baste the pleat in on the wrong side, as for a tuck at center back, and turn it toward the left. Then baste

the folded edge of pleat flat and use the fold line of the right side for the center back in cutting the lining back.

Sleeves. Place and cut the sleeves the same size as the garment sleeve after the garment sleeve has been properly fitted and alterations made. The length of the sleeve lining should be $\frac{1}{2}$ to $\frac{3}{4}$ inches shorter than the coat sleeve.

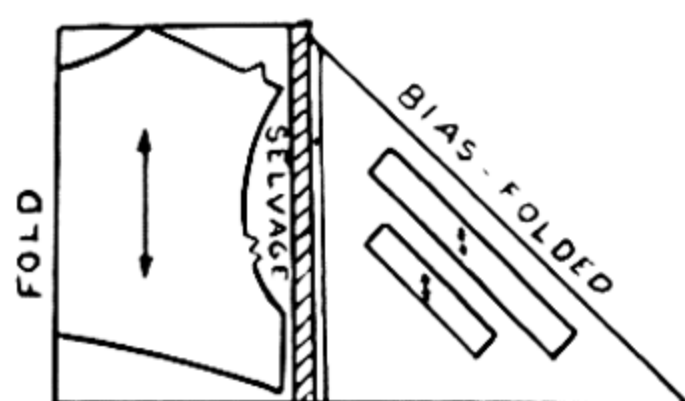
Length of Lining. The coat lining should be approximately $\frac{3}{4}$ inch shorter than the coat, but the lining hem should be of the same width as the coat hem so that the two may be lengthened at some future date if necessary. The suit jacket lining should be cut about $\frac{1}{2}$ inch shorter than the garment fabric. The hem allowance should be the same in both lining and jacket to allow for fitting adjustments and future lengthening if needed.

Pattern Placement for Back and Front Interfacings. After the canvas and wigan or muslin, whichever is used, has been shrunk and pressed, cut the interfacings to fit the coat style that has been chosen. If the commercial pattern you are using to cut your coat or suit includes interfacing patterns for front and back of coat, these patterns may be used; but they often do not extend over the entire shoulder and bust area. When the commercial pattern gives a layout diagram showing the correct placement of pattern on the interfacing fabric, use this diagram for guidance if you have not changed the style of your garment. See Figs. 48 and 49 (pp. 210, 212-213) before placing the back and front interfacings patterns on your material.

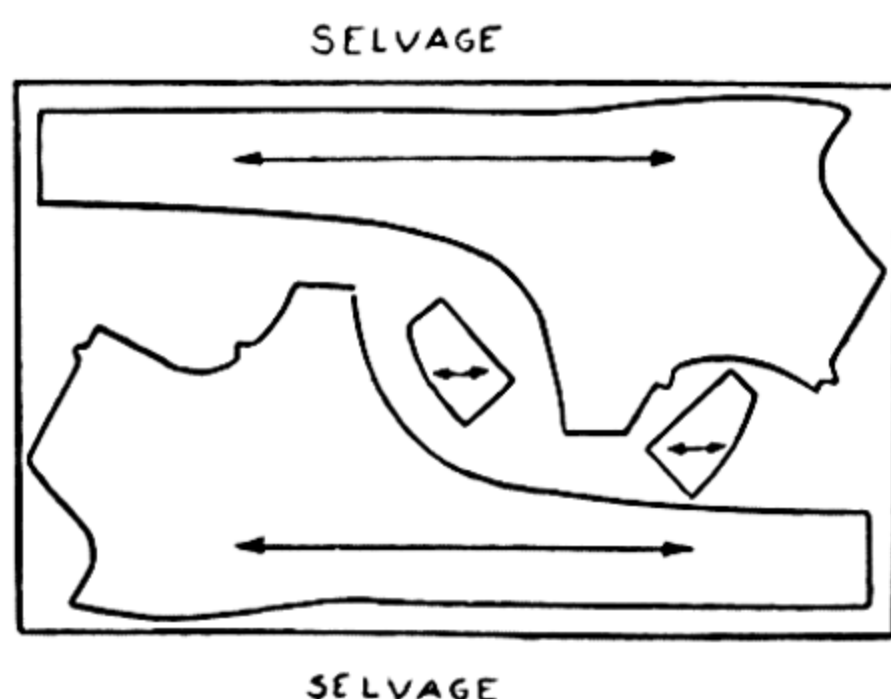
Place the interfacings on the same grain as the section of the coat to which it will be underlaid. See Fig. 47 (p. 203) for location of grain lines in coat fabric. When there are seams in both the coat fabric and the interfacing, they should be located at the same place if possible.

When alterations have been made in the fitting of the coat fabric back and fronts, it is best to use the altered sections for cutting, since the interfacings must follow the coat outline at neck, shoulders, armseye, lapels, and down the fronts of the coat facing. If internal seams are included in the garment pattern and the interfacings are to be made without seams, baste, stitch, press, and finish the gar-

ment seams before cutting the interfacing. In a jacket or a princess coat cut with many panels or sections, the interfacing seams should be cut for placement in the same location as seams in the garment fabric. Many coats for children are designed with a yoke across the back and front. The yoke and the lower back section may be joined before the interfacing is cut, thus eliminating a seam in the interfacing. Another method sometimes advocated is to place a seam in the interfacing between the yoke and the lower section of the garment at the exact location of the seam in the coat. Interfacings can be cut for the front and back yokes, and the lower section of the coat can be made without an interfacing. This method is recommended for coats in which the lower sections are gathered and joined to the yoke.



A. Pattern for back of coat placed on lengthwise grain and reinforcements for hems placed on the bias of wigan or muslin.



B. Front and undercollar patterns correctly placed on tailor's canvas.

Fig. 14. A pattern layout for interfacings to conserve material.

There is no nap or design in interfacing fabrics. It saves material in cutting to place one front interfacing with the upper part of the pattern at one cut end of the fabric and the upper part of the other pattern at the other end, with each front edge of the pattern along the selvage. Cut a duplicate pattern for front and undercollar. This method leaves space in the center of the material for placement of the collar interfacing on the true bias (Fig. 14).

Place and cut the back interfacing so it extends below the shoulder-blade bones, and the underarm seams of both fronts and back so that they extend 3 to 5 inches below the armseye. Various shapes may be used along the lower edge of back interfacing (see Fig. 48, p. 210).

Place and cut the front interfacings with a $1\frac{1}{2}$ - to 2-inch dart at each shoulder pointing toward the bust, if the coat is made with a dart at this location. If the interfacing pattern does not include a dart, draw a straight line where the dart should be located in the finished garment, slash the pattern on the marked line, and spread it for a 2-inch dart at shoulder seam so that 1 inch of the pattern extends beyond the shoulder line and 1 inch beyond the neck line. Then cut the interfacing to include the dart. Draw a line curve from the lower edge of underarm interfacing to the bottom of coat so that the interfacing extends 1 to 2 inches beyond the facings of the coat fronts after the facings have been turned over the interfacing. See Fig. 49 (pp. 212-213) before drawing the curve on the interfacing.

Placement of the Collar Interfacing. If the commercial pattern includes an interfacing pattern, use it. If not, use fabric undercollar pattern. The interfacing is placed on the true bias, in two sections with a seam in center back. See Fig. 50, Step I (p. 220), and Fig. 14 before placing the interfacing pattern. Have the same seam allowance on all edges of interfacing as on the coat undercollar, including the center-back seam. It is very necessary that the interfacing for the collar be cut so that the grain lies in the same direction as the undercollar on which it will be applied, to prevent one side stretching more than the other.

Placing Pattern on Interlining. If an interlining pattern has been included, use this pattern and the pattern layout. If not, use

the muslin test garment or the garment sections after they have been fitted and seam allowances trimmed evenly. The interlining is usually cut the same length as the lining exclusive of the hem, since the interlining often extends only to the hem line of the lining. The fewer seams in the thick interlining, the better. Seams of thick interlining add to the bulkiness of a coat and leave imprints on the top side of the coat when it is pressed.

The sleeve interlining is cut to extend only to the top of the lining hem, since it would make the hem too heavy to turn the interlining up inside either the lining or the coat hem. Interlinings are never cut with pleats. Have as few darts as possible; darts for bust fitting, however, are necessary. In order to reduce the bulkiness, 1 to 2 inches is sometimes cut off from the interlining sleeve at the top. Since this causes the interlining sleeve to be shorter than the lining sleeve, the former cannot be attached at the armseye; therefore, it hangs down from the top. It is probably best to remove only the seam allowance of the interlining and fasten the interlining top edge of sleeve to the fabric sleeve at the edge of the seam with a loose basting stitch, using a double thread.]

Matching Stripes and Plaids

When making suits and coats of materials with plaids and stripes, these lines must be matched correctly so that they will lie in the correct position on the finished garment.

In placing the pattern on a striped or plaid fabric, place it so that the same types of stripe or plaid meet at the hip-line seams, at center front, at center-back seams, at dart seams if possible, at shoulder seams, at lengthwise sleeve seams, and where pocket is attached to the garment. In a plaid fabric, the garment is more attractive if the lines of the plaids in the sleeve cap meet that same type of plaid lines in the front and back of coat or suit jacket. Such a matching of plaids can be done if the sleeves are not cut until the front and back of the garment are assembled. Another suggested method of matching stripes or plaids at the armseye is to cut the garment so that the same type of stripes or plaids meet at the notches.

When plaids or stripes have an up and down, it is very important to see that all pieces of the pattern are placed so that the top of the design lies upward on the garment. If the stripe or plaid has a right or left, the right side of the plaid should lie on the right side of the garment in all sections.

When a plaid or a stripe is very pronounced in width or color, the garment will seem in better proportion if the center of the plaid or stripe is located at the center back, center front, or in the center of the sleeve. Figure 15 shows a coat with stripes in the plaid meeting at the center front, at the underarm seam, and at the sleeve seams. The collar is cut with the stripes matching the stripes in the coat at

back of the garment. The plaids in the welt of the pocket also match the plaids in the coat.

If striped or plaid materials are to be cut on the bias, decide upon the slant of the stripe and draw the stripes on the pattern. Place the marked lines of the pattern on the plaid or stripes. This placement will give an idea of how the stripes will appear on the finished garment.

As nearly as possible, place the patterns next to each other on the fabric where the plaids and the stripes are to match. For example, place the underarm seams of front and back next to each other so that the stripes match.



Fig. 15. A coat made in tailoring class—with plaids matched at all seams.

Cutting Diagonal Twill Fabrics

When using a twill fabric, such as gabardine, place the pattern so that the twill runs from the upper right to the lower left, as you face the pattern layout. To avoid incorrect placement on the fabric, place all pieces so that the diagonal of each piece of the pattern lies in the same direction.

Placing Pattern on Fabrics with a Nap and a Pile

In placing the pattern on a fabric with a nap, such as broadcloth, remember to place all pieces of the pattern so that the nap lies in the downward direction on all parts of the finished garment. Usually one pattern layout is given for fabrics with, and one for those without, a nap.

When cutting pile fabrics, such as velvet, place patterns on the side opposite the pile, in order to cut more accurately and to be certain that the pile is not injured in the cutting process. Place pattern so that the smooth way of the pile fabric runs upward in the finished garment.

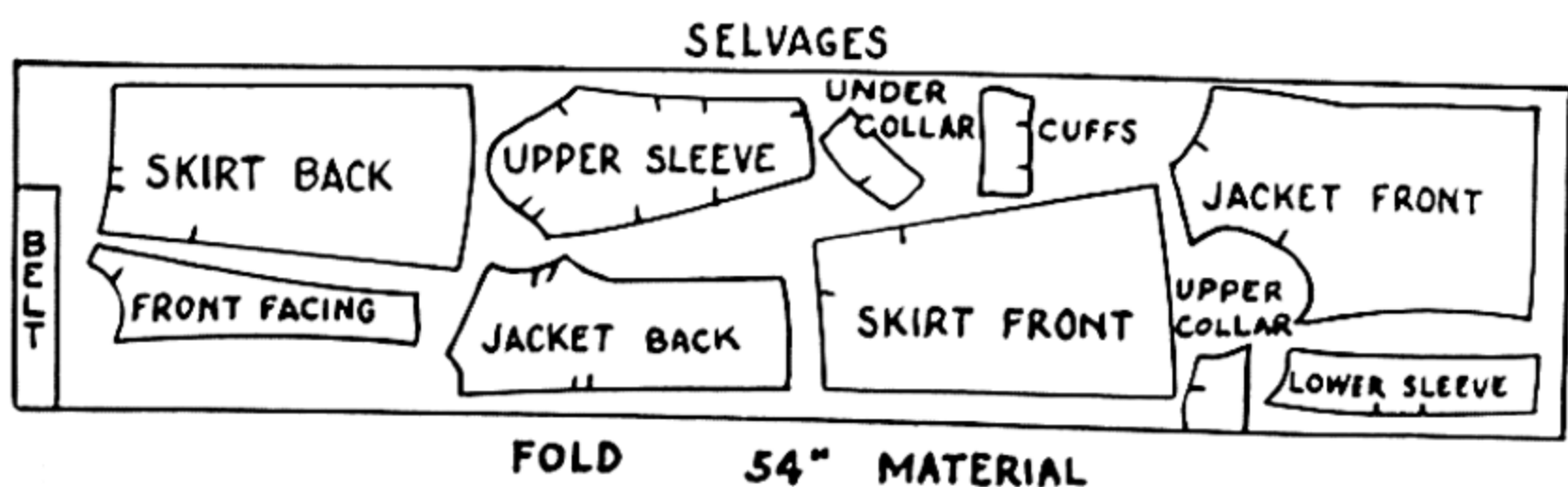


Fig. 16. A cutting layout for a suit on fabric with a nap or a pile fabric. The nap or smooth way usually lies toward the bottom of the garment. For fabric with a pile the smooth way runs upward.

Pinning Pattern to the Fabric. When the pattern is correctly placed and checked for accuracy of grain lines by measuring from the lengthwise grain line to the fabric selvage, it is ready to be pinned. Use small rust-proof steel pins so that no marks or stains

will be left on the fabric, and place all pins at right angles to the edge where cutting. Pin the pattern along the folded edge when there is no marked grain line, or on the lengthwise grain line so that the pieces will not slip off the true grain of the fabric while it is being cut. Place pins parallel on grain lines and perpendicular along the folded edge. Then place pins at the corners and at other places where the pattern does not lie flat on the fabric. Pins placed about every 5 to 6 inches are probably sufficient to hold the pattern securely to the fabric along straight edges, but it will probably be necessary to place pins closer together around curved edges, such as the armseye and neck, to prevent slippage of the pattern during cutting. After the pattern has been pinned, chalk-mark lines for all additional allowances before cutting the garment.

CUTTING AND MARKING THE GARMENT

Cutting the Fabric. Accurate cutting of the fabric is just as important as any other procedure in the making of a tailored or a semitailored garment.

Cut all parts of the garment at once except set-in sleeves, cuffs, and collar. Cut all pieces of the pattern at one cutting for a test garment. After the front and back of the coat have been assembled and fitted, cut the collar and sleeves to fit the neck and the armseye. Make the sleeves, put them in, then cut the cuffs to fit bottoms of sleeves; or the collar and cuffs may be cut of muslin and altered to fit before they are cut from the coat fabric. Neither of these processes is necessary, if a test garment was cut, fitted, and used as a pattern.

[Before cutting, be certain that all allowances for enlargement have been marked with tailor's chalk or a row of pins. "Cut to Fit" is a good motto to remember. If this is done, not so much basting will be necessary. The cutting greatly influences the fit and style of the garment. Do not lift the material off the table while cutting, and cut exactly at the edge of the pattern, or on the marked seam line when the pattern seam allowance has been removed or changed. When cutting into corners where the pattern calls for slashing, use the points of the scissors to avoid cutting too far into the garment.] If the fabric is very thick, such as camel's hair cloth, and the diagram shows pattern placement with the fabric folded, cut through one thickness at a time, but be certain that the grain line does not shift out of place. To cut accurately, stand behind the seam you are cutting instead of moving the material and pattern, in order to prevent the pattern from shifting out of place.

[In cutting, use long strokes of the shears for straight edges and short strokes for curves, such as the armseye or neck line. Cut the

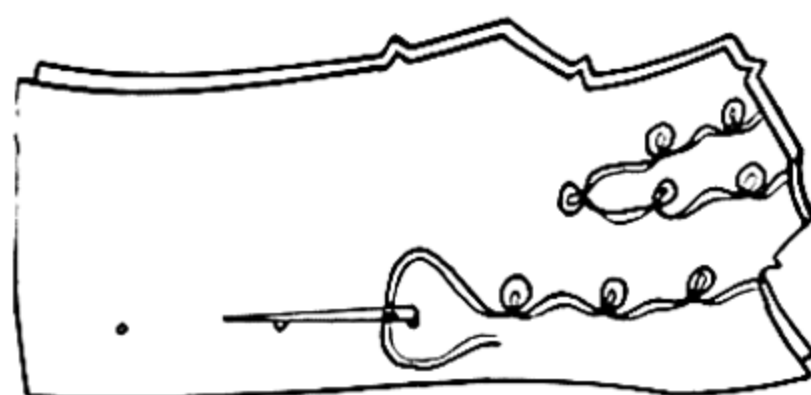
fabric so that it will have a straight edge rather than an irregular edge such as is often produced by uneven strokes of the shears. Use cutting shears rather than pinking shears for cutting the material. If a test garment has been made and used as a pattern, the fabric may be cut with pinking shears to save time in pinking edges after the garment has been made. { Pinking shears are for cutting edges of seams to prevent fraying. It is best to cut all notches on the fabric outward rather than inward, since the inward notches may interfere with narrow seam allowances in making a neat seam, or letting out the seam when enlarging the garment. When cutting, keep the thick blade on top of the cloth and the pointed blade underneath it. Cut with the middle of the blade held exactly parallel with the edge of the pattern and keep selvages parallel with the table edge. Cut fabrics with nap in the direction the nap lies; that is, from top to bottom of patterns; cut pile fabrics from the bottom upward.

✓ **Transferring Markings from Pattern to Garment.** Careful marking of all pieces of a garment before assembling it aids in achieving success in tailoring. There are many ways of marking fabrics, but the easiest way is not always the best or the most lasting way. For example, sticking pins through the paper pattern is an easy method, but pins often fall out before the fabric can be basted.

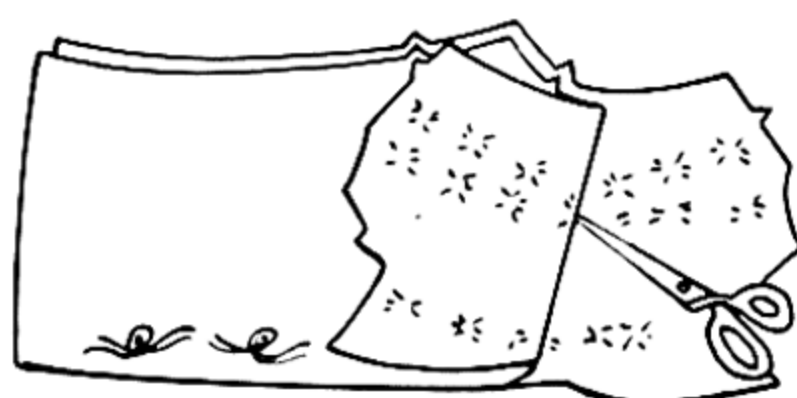
After all parts of the garment have been cut, transfer the marking from each piece of the pattern to its corresponding part of the garment before removing the pattern. Darts and seams are usually marked on the wrong side, but pocket locations, tucks, pleats, button and buttonhole locations are marked on the right side.

There are various methods of marking. Some of these are marking with tailor's tacks, with tailor's chalk, with tracing wheel and a chalk board, or with the various types of basting stitches. When marking with basting stitches, a thread of a color different from that of the garment shows up well.

Center front, center back, and grain lines of sleeves may be marked with uneven basting stitches. Uneven basting may also be used to mark lengthwise and crosswise grain lines of coats and suits on the right side of the fabric. It saves time to mark seam lines of



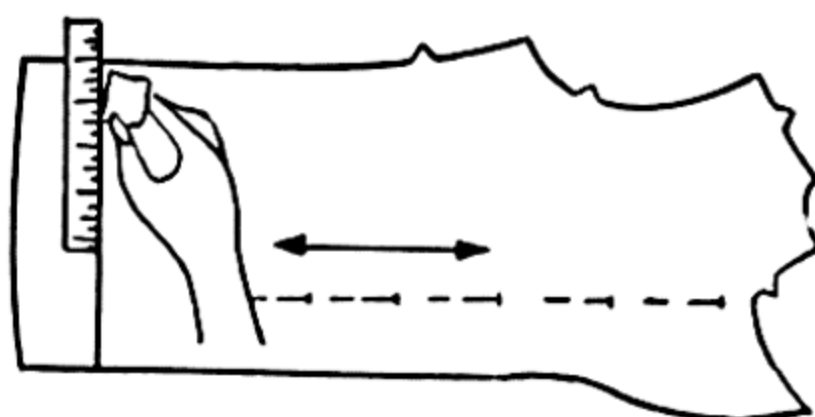
A. Making tailor's tacks.



B. Cutting tailor's tacks.



C. Marking with tracing wheel and ruler on chalk board or dressmaker's transfer paper.



D. Marking with tailor's chalk and ruler. Marking with pins.

Fig. 17. Suggested methods for marking fabrics.

wool on the wrong side of the fabric with a ruler or a yardstick and chalk lines.

Perforations for darts, tucks, seams, pleats, and pockets may be indicated with tailor's tacks before removing the pattern. After removal of the pattern, mark such locations by straight lines with tailor's chalk or tracing wheel, using a yardstick or a ruler as a guide to produce straight lines. Dressmaker's transfer paper can be used instead of the chalk board, if preferred. Transfer paper is available in large sheets, both white and colored. Mark with tracing wheel and transfer paper only on the wrong side of the material, since marks from colored transfer paper are difficult to remove from fabrics. One sheet of transfer paper can be used for marking many garments.] Figure 17 shows methods of marking fabrics. Figure 47 (p. 203) gives the locations for marking grain lines in a suit jacket or a coat; and Figs. 37 and 38 (pp. 174-175) show grain lines for marking a skirt.

If the pattern is cut on two thicknesses of the material, be certain that all marks are the same on both pieces. This duplicate marking may be successfully done in one operation with the tracing wheel and chalk board or transfer paper if the fabric is not too thick. J

~~X~~How to Make Tailor's Tacks

Tailor's tacks are made before the pattern is removed from the fabric. With a long double thread, take stitches through the fabric if there are perforations in the pattern, or through both the pattern and the fabric. Take a second stitch over the first stitch, allowing a loop of at least $\frac{1}{2}$ inch to form (Fig. 17). When perforations are close together, a thread should be carried along the upper side to float between perforations. Clip the floats before removing the pattern. If the fabric is double, separate the pieces and clip the thread in the center. This operation transfers the markings from the pattern to both pieces of material. Cut ends will be left on both pieces of the cloth.

MAKING AND FINISHING DARTS IN SEMITAILORED AND TAILORED GARMENTS

Making Darts in the Garment. Pin and baste the marked dart lines together, working from the narrow end to the wide end. In darts that taper to nothing at one end only, begin stitching on the marked line at the wide end and stitch to the narrow end. Continue the stitching about $\frac{1}{4}$ inch beyond the marked point of the narrow end so that only one or two yarns remain between the stitching and the folded edge. This method prevents any visible pouch at the tapered end. For the curved waistline dart, the stitching may be begun at either end. Straight stitching, removal of basting before pressing, and correct methods of pressing are necessary for a well-finished dart. Always stitch the darts before the final joining of them into seams. You will find the steps in making and finishing straight and curved darts in Fig. 18, p. 113.

Finishing Darts on the Wrong Side in the Garment. The treatment of darts on the wrong side of the garment depends upon the width of the dart and texture of the fabric. On all darts, pull the loose threads from the stitching to wrong side of garment, tie the threads in a square knot, and clip them $\frac{1}{2}$ to $\frac{3}{4}$ of an inch from the knot to prevent the dart from pulling out. See Section 17, p. 164, "Pressing Darts."

Narrow Darts in thin fabrics, such as wool crepe, may be finished and pressed without cutting them open. Even in heavy fabrics, darts $\frac{1}{4}$ inch or less in width should not be cut open. If the dart is too narrow to be cut open, it may be pressed flat to form a box pleat. Some narrow darts may be cut open to within 1 to 2 inches from the narrow end. Press the cut edges open; then

press a box pleat in the uncut portion. Skirt darts should never be slashed.

Wide darts of heavy fabrics should be trimmed to a seam's width before pressing them open, but the seam allowance must not be less than $\frac{1}{4}$ inch. Spread and press the uncut portion of the dart into a box pleat so that it lies flat against the garment. Wide darts in some thin materials may be finished without cutting them open.

Curved darts, especially those in a tightly fitted suit jacket, fit best when they are cut, opened, and pressed flat. Narrow curved darts that are not cut and opened should be slashed in two or three places in the wide section to make them lie flat when pressed.

Edge finishes of opened darts vary according to the garment fabric. Edges for fabrics that fray badly may be overcast or blanket-stitched. Pinking the edges of firm fabrics, such as broadcloth and heavy flannels, is a desirable finish. Notch the edges of curved, opened waistline darts for best fitting, especially those on wide darts.

Making and Finishing Edges of Darts in Interfacings. The procedure for making and finishing edges of darts in interfacings is quite different from that of constructing and finishing darts in the garment fabric. Tailor's canvas is stiff and wiry, and should not be stitched into a dart. Transfer the markings of darts from interfacing pattern to canvas. Then mark each dart line on canvas with a pencil.

There are several methods of making and finishing edges of darts in interfacings. *One method* is to lap, pin, and baste the darts on the marked lines, fit the front interfacing to the body, and check to see that darts are properly placed and of the correct length for best fitting over the bust. Make alterations if necessary. Remember that the tapered end of dart should point toward the tip of the bust. Remove bastings. Cut the canvas on the marked dart lines, and remove the strip between the markings. Bring the two raw edges together, baste, and stitch them to a strip of unfolded bias tape. Place the stitching $\frac{1}{8}$ inch from each cut edge of the canvas. Then stitch back and forth across the stitching to hold the tape firmly in place during wear of the garment. (See Fig. 18A).

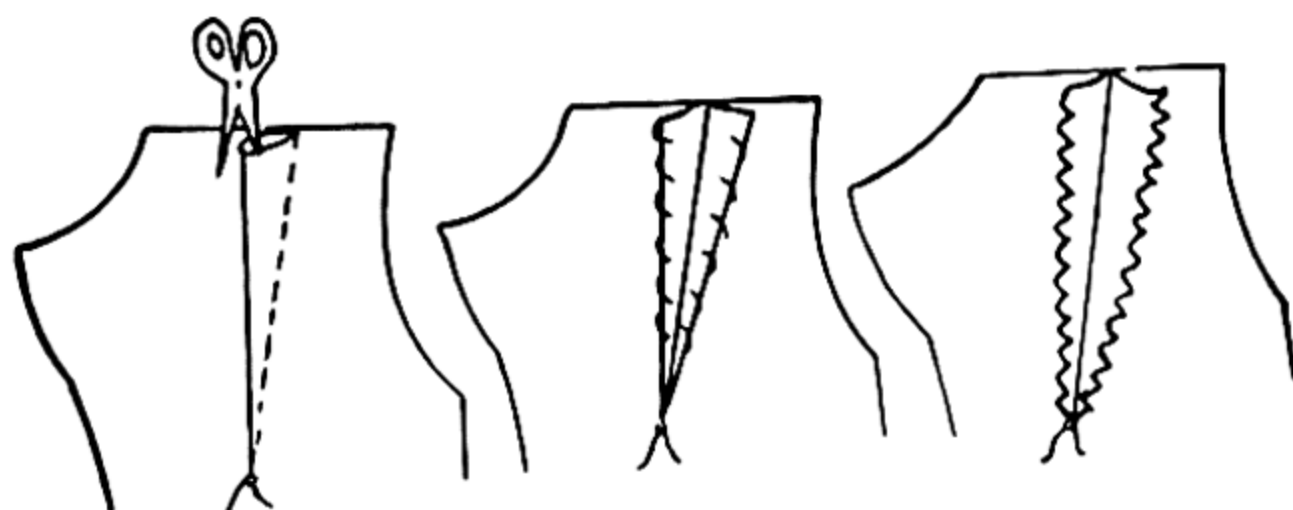
A second method is to mark the dart lines, then mark the second



1. Marking.

2. Basting.

3. Stitching.

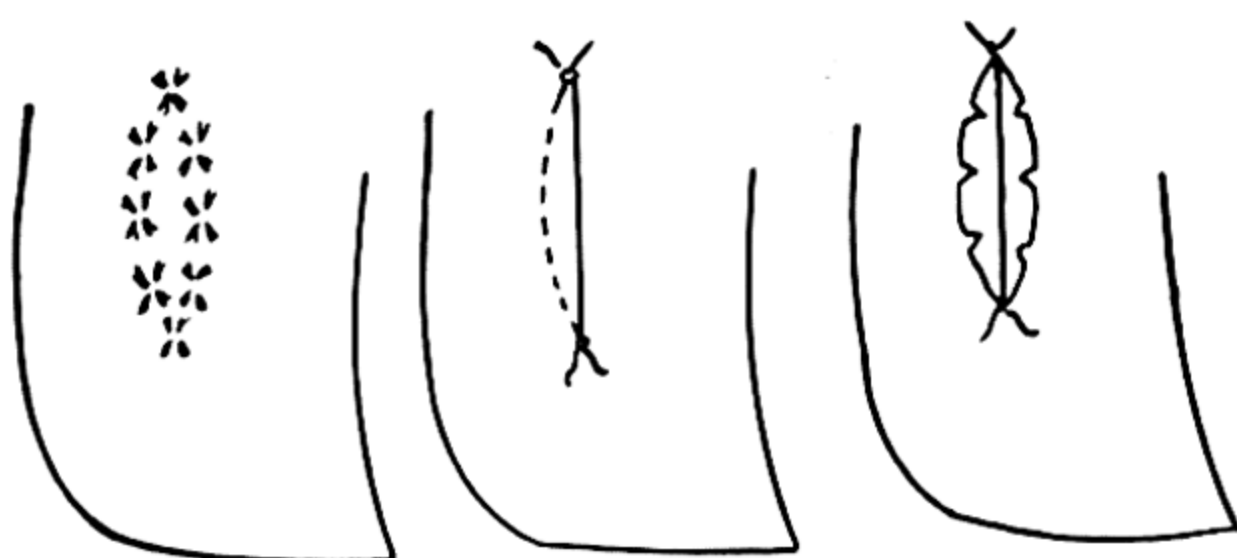


4. Cutting.

5. Overcasting edges.

6. Pinking edges.

STRAIGHT DARTS

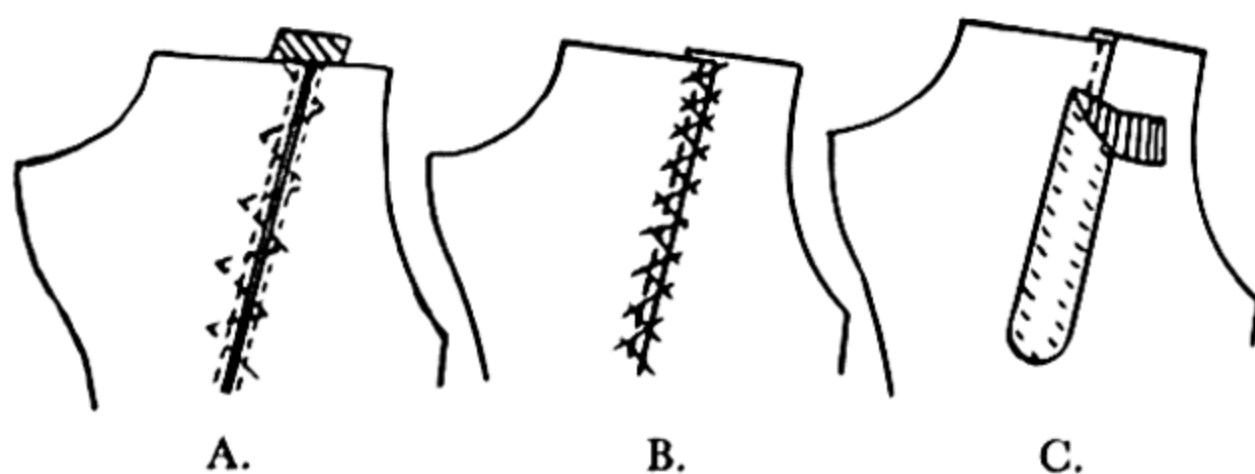


1. Marking.

2. Stitching

3. Notching edges.

CURVED DARTS



A.

B.

C.

DARTS IN INTERFACINGS

Fig. 18. Method of making darts and finishing the edges.

dart line on each side, $\frac{1}{4}$ inch from the first marked line toward the middle of the dart. Cut out the canvas between the second marked lines. This procedure gives a $\frac{1}{4}$ -inch seam allowance on each edge of first marked lines. Lap the front edge of dart over the back edge with marked seam lines of dart coinciding. Pin and baste just off the marked seam line. Machine-stitch on the marked line. A second row of machine stitching gives added reinforcement when the catch-stitch is not used. Catch-stitch over the stitched line to hold the raw edges in place and prevent fraying (Fig. 18B).

A *third method* is to cut, baste, and stitch the dart as suggested in the second method described above. Place a strip of unfolded bias tape on top side of dart, which would lie next to the lining when attached to the garment, and fasten tape to canvas with a row of diagonal basting along each edge to reinforce dart line and prevent fraying of the edges (Fig. 18C).

The darts in the back interfacing of muslin or wigan should be stitched separately from the garment of thick fabrics, and pressed toward the center back; or in very thin fabrics, darts may be stitched in with the dart of the garment. Section 19, Fig. 48 (p. 210), shows methods of making darts in back interfacings.

Making and Finishing Darts in Interlinings. When darts have been included in the pattern for the interlining, use the first or second method as described above for cutting and making the darts. This finish causes the interlining to lie flat underneath the coat, and prevents imprints on right side of coat after pressing.

METHODS OF MAKING VARIOUS KINDS OF PLEATS

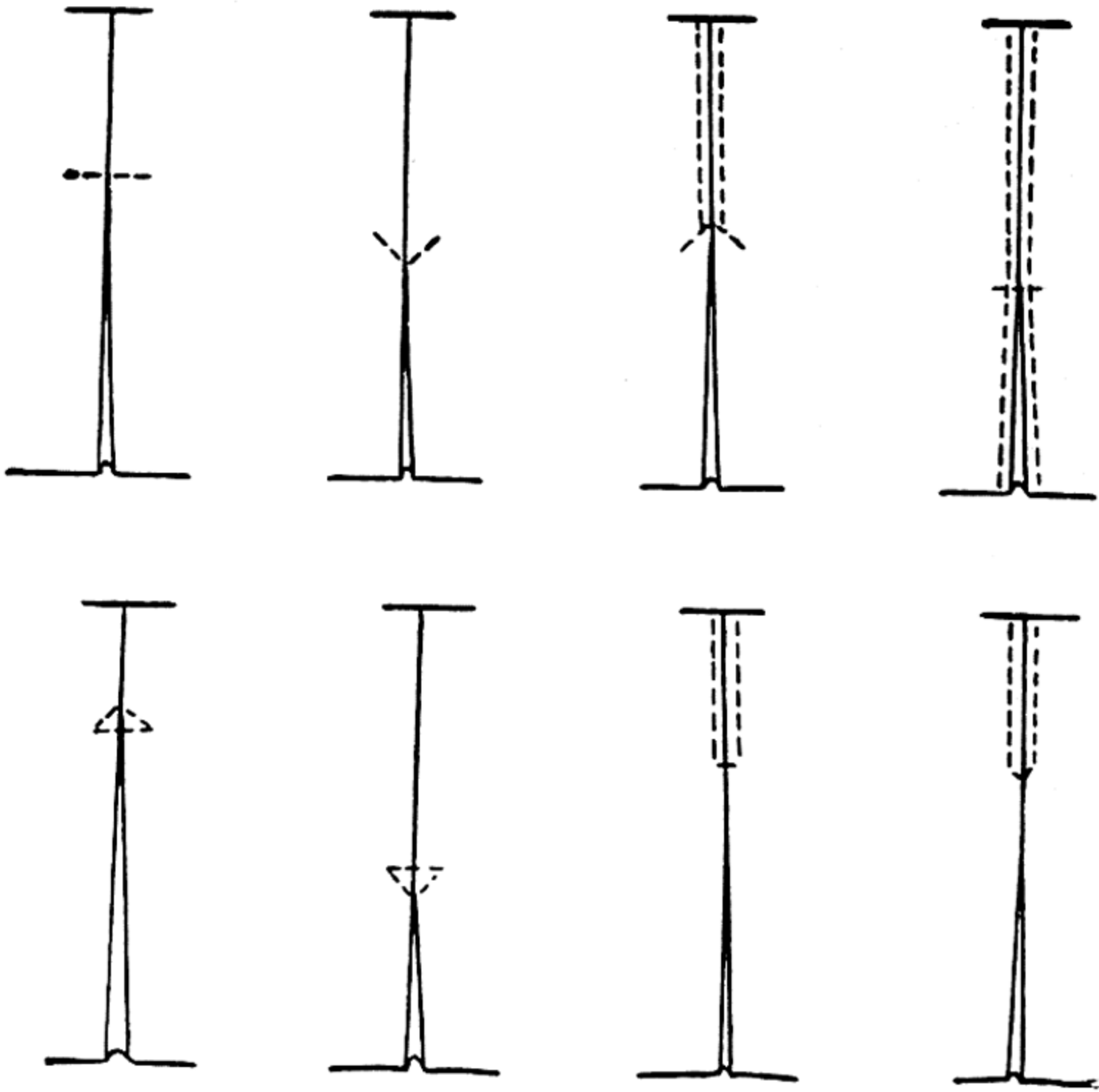
THE PURPOSE OF pleats is to contribute fullness or to add a decorative detail at specific places on a garment. Pleats are used more in some seasons than in others, but pleats in a skirt or a coat can often prevent an otherwise skimpy look.

There are two basic types of pleats; namely, the side pleat and the box pleat. A few pleats may be incorporated into a strictly tailored suit or coat without diminishing the tailored appearance. Side pleats may be stitched or left free as unpressed pleats, but unpressed pleats are not generally used in a strictly tailored garment. *Accordion* and *cartridge pleats* are other types, but are not adaptable to a tailored suit or coat. A *godet* is similar to a pleat, as it is a method of adding fullness to a garment, but it is seldom used in a strictly tailored garment.

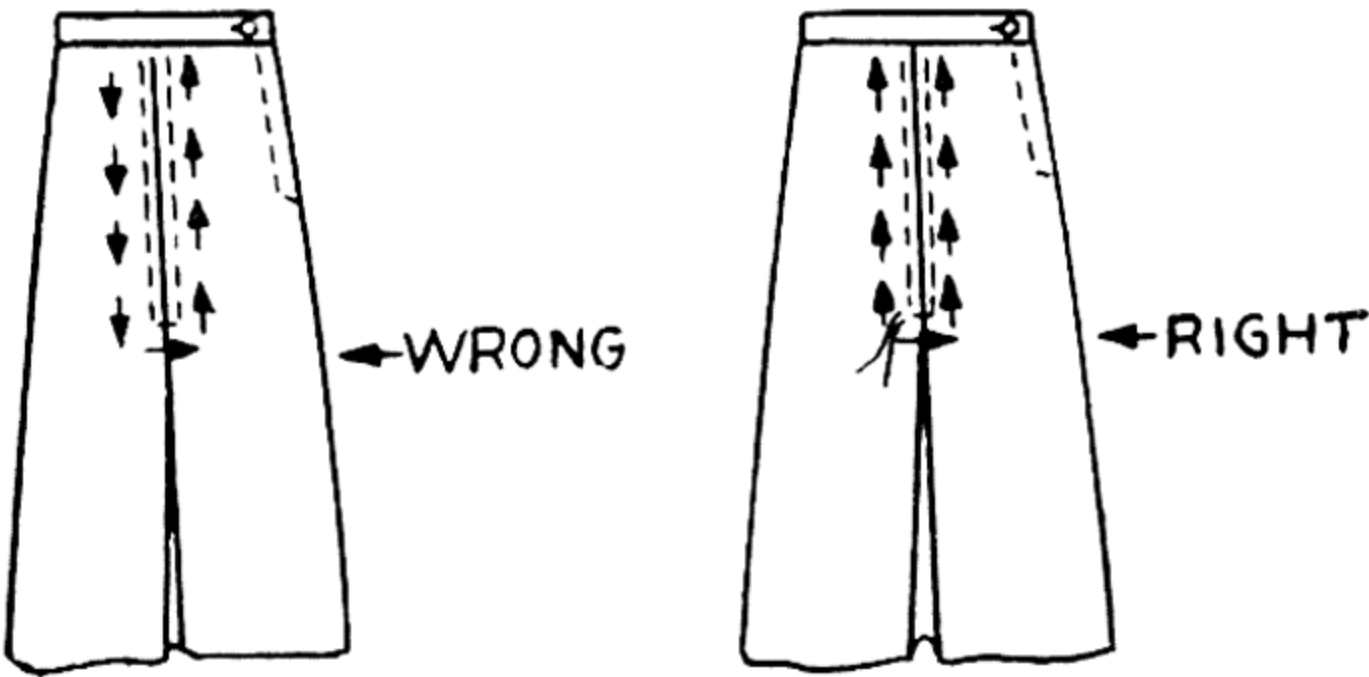
Pleats can extend throughout the length of the garment or they may be inserted at the bottom of the skirt, or at the bottom of the coat. They may also be set into a garment—e.g., a group of pleats over the bust to give added fullness—or set into the center back of a suit jacket to give ease across the shoulders and back of the hips.

A *box* pleat is formed when two *side* pleats are turned in opposite directions from a center line.

An *inverted* pleat is formed when two side pleats meet. It is also formed on the reverse side of a box pleat. Figure 19A shows inverted pleats of suit skirts stay-stitched in various ways. Baste a line for straight stay stitching or use the edge of the presser foot as a guide to straight stitching. Stitch the pleats on the right side of the garment as near the edges as desired. The arrows in Fig. 19B signify the correct direction for stay-stitching pleats. Always stay-stitch from the bottom up. Never stitch an inverted pleat down one side, then across



A. Locations for stay-stitching inverted pleats in skirts.



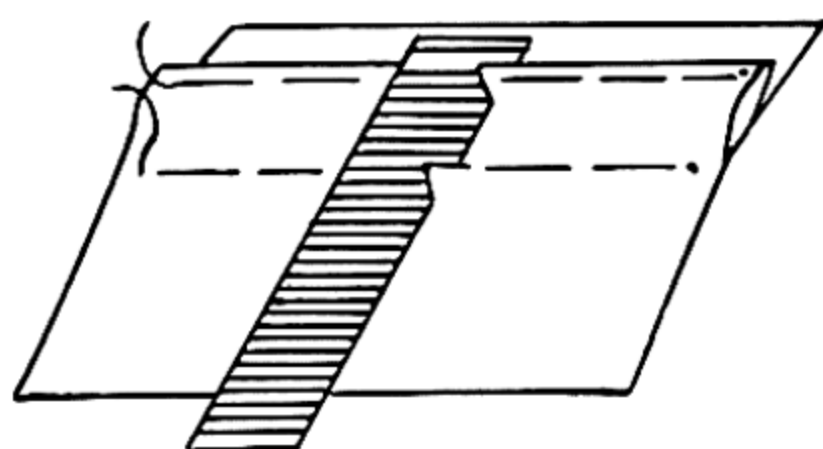
B. Direction for stitching pleats.

Fig. 19. Various methods of stay-stitching pleats.

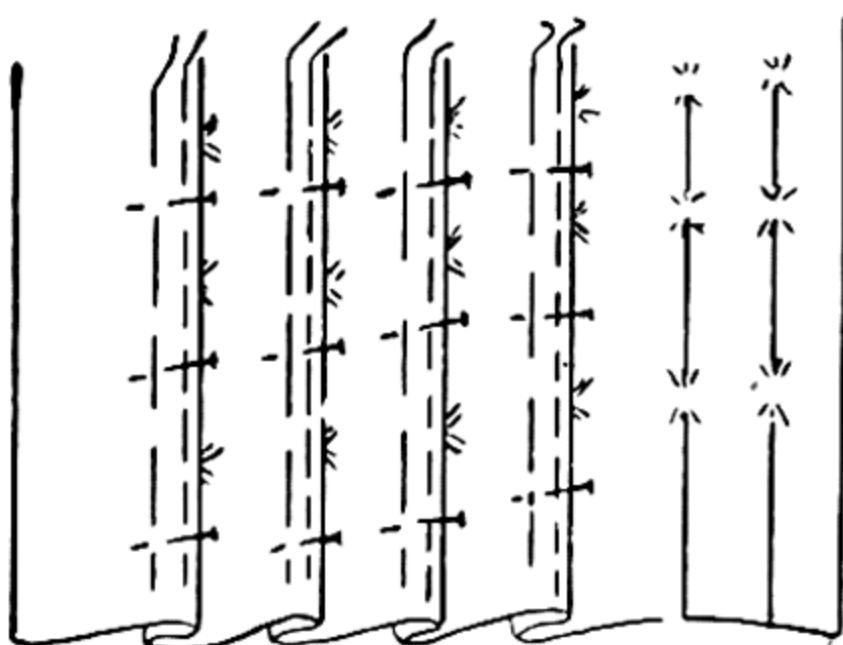
the ends, and up on the other side, as the presser foot may pull the material or grain out of line. First stitch across the lower end, then stitch along the edge of the pleat to the waistline. Next begin stitching the other edge of the pleat at the lower edge and stitch upward to the waistline. Be sure that the two opposing lines of stitching meet at the lower edge of the stitching before pulling threads to the wrong side and cutting them.

Measuring Pleats. It is seldom easy to get pleats of an even width without measuring them. A cardboard gauge is handy for measuring pleats (Fig. 20A). It is much easier to measure pleats if the fabric has been carefully marked.

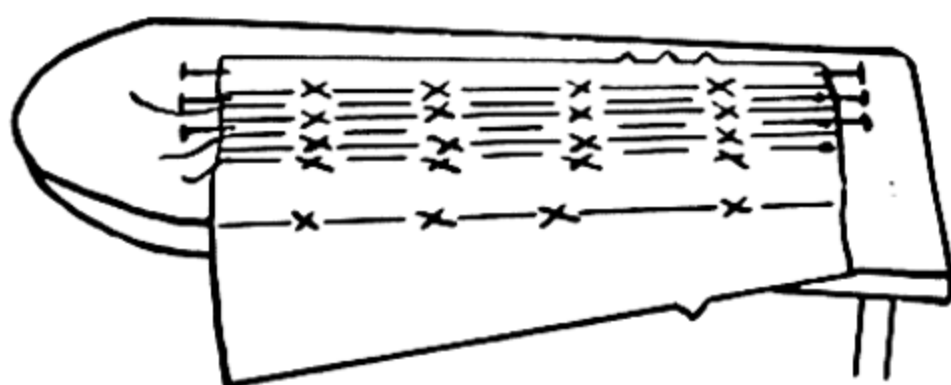
Marking and Laying Pleats. Patterns indicate where pleats are to be made either by printed lines or by perforations. These markings must be carefully transferred from the pattern to the fabric before the pattern is removed. Tailor's tacks are used to mark in-



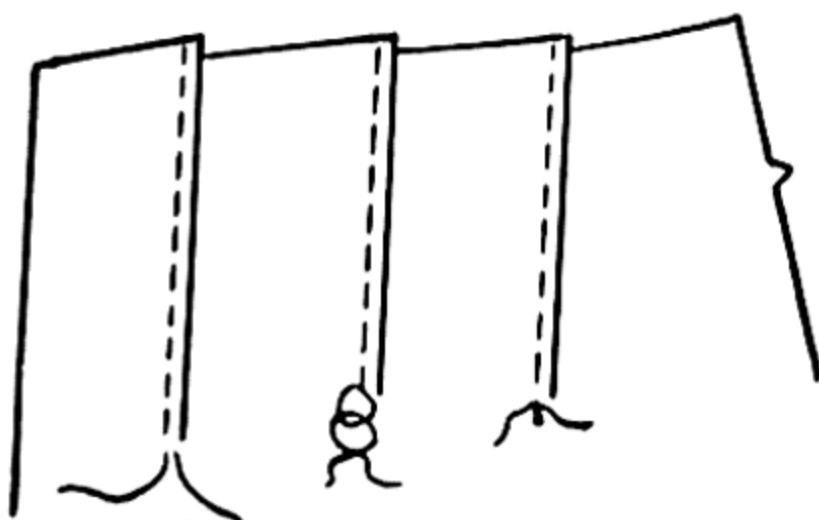
A. Measuring and basting pleats.



B. Marking and laying pleats.



C. Pinning ends of pleats and pressing.



D. Finishing pleats on the underneath side.

Fig. 20. Method of marking, laying, and finishing pleats.

dications for pleats on both the fold line and the line to which the fold will be laid when basting the pleat. Tailor's tacks mark both the right and wrong sides of the fabric. Tailor's chalk and a yardstick may be used to mark the straight line between the tailor's tacks on some wool fabrics from which it can be easily removed by brushing; otherwise, use a line of basting for marking.

To make a pleat, first baste the crease on the marked fold line on the right side of the garment the same way as for the tuck, and press a sharp crease along the fold line of the garment before laying it in place on the second marked line and basting it flat to the garment through the three thicknesses of the fabric. Place pins at right angles to the folded edge. Baste with fine thread to prevent thread imprints during pressing. It is usually best to pin and then baste the pleat before pinning the next one (Fig. 20B).

As far as possible, pleats should be marked and basted with the grain of the fabric so that the edges of the pleat will be true in line. A piece of cardboard placed inside the pleat along the marked line produces a pleat with an even edge. Make and baste pleats in skirt; then mark the hem line, turn it to the wrong side of garment, and press the hem line before removing the bastings from the pleats.

Pinning and Pressing Pleats. An ironing board is convenient for laying pleats. Place the garment with warpwise grain line lengthwise of the board (Fig. 20C). Lay the pleats in place as designated by markings and bastings. After the pleats are in place, pin them to the ironing board at both bottom and top. The diagram of pleats in Fig. 20C shows pleats laid in a firm quality fabric, such as cotton or linen crash, which may require only finger pressing the folded edge before laying and basting the pleat in place. This method would eliminate the row of basting along the fold line, which is required in all wool fabrics. See Section 17, p. 166, "Pressing Pleats," for additional information.

Finishing Pleats. When pleats extend into the hem line, clip the seams almost to the stitching at the top edge of the hem (Fig. 21B, page 119), and press well. Remove all basting threads and press again to remove any thread imprints. Always clip threads about 2 inches from pleat, pull threads through to the wrong side, tie a square knot, and clip the threads 1 to 1½ inches from the knot, so that the stitch-

ing will not pull out when there is strain on the pleat (Fig. 20D).

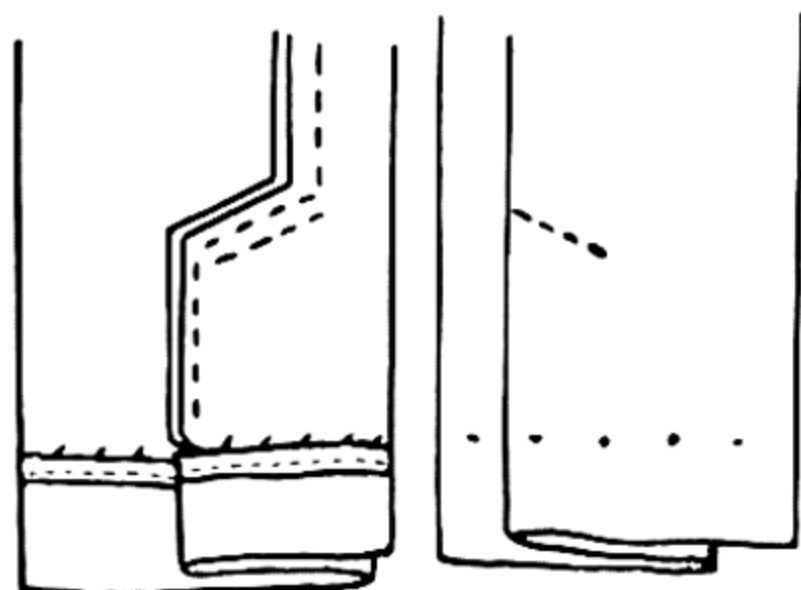
Types of Pleats

Side Pleats. These are the simplest kind to make. They are a group of pleats that are often all turned in one direction; however, they may be used singly at each side seam of a skirt with the folded edge of each pleat turned toward the back. The side pleat may also be used at each side of a front or a back panel of coats and skirts. Many other types of pleats can be formed by different arrangements of side pleats. These pleats (Fig. 21A) resemble tucks except that they are not stitched all the way from one end to the other. The chief function of a side pleat in a tailored garment is to give fullness at the bottom of the garment.

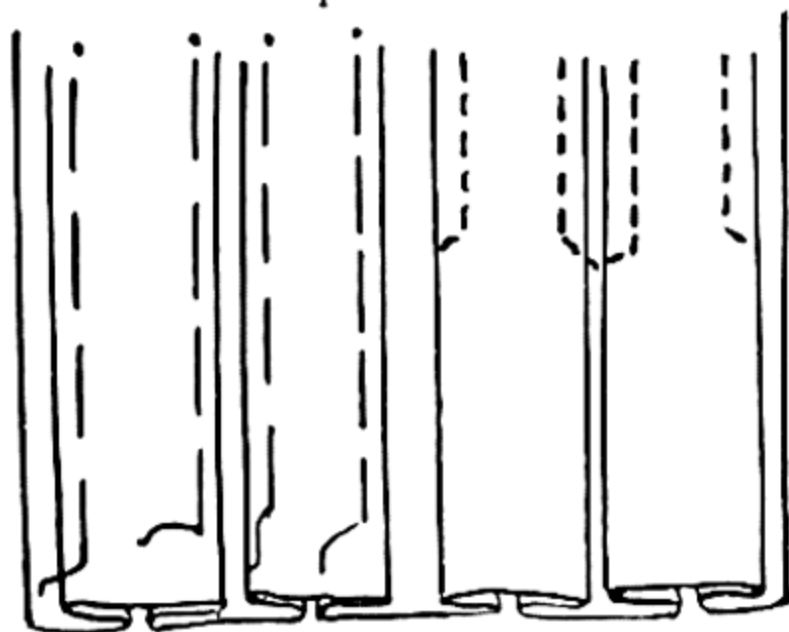
Side Pleats in a Seam. A side pleat may be put into a seam, or it may be cut as an extension on each side of the seam. After the crease of pleat fold has been pressed in place, baste, stitch, and press the seam as shown in Fig. 21B. In this type of pleat, the seam is pressed toward the side opposite from the creased edges of the side pleat. Top-stitch the pleat in position or



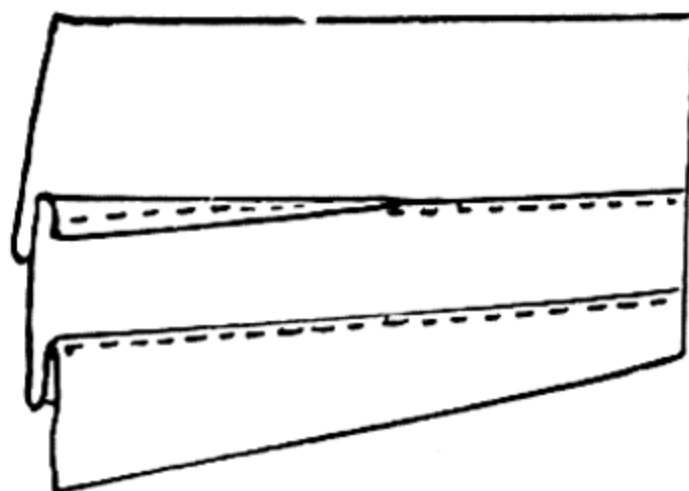
A. Side pleats.



(Wrong side) (Right side)
B. Side pleat in a seam.

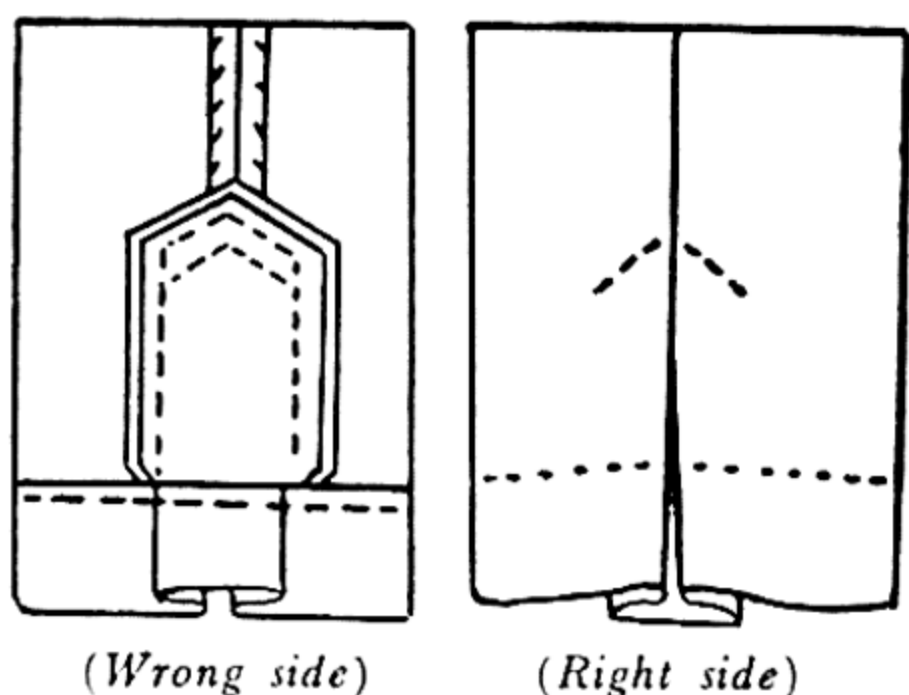


(Basted) (Stitched)
C. Box pleats.

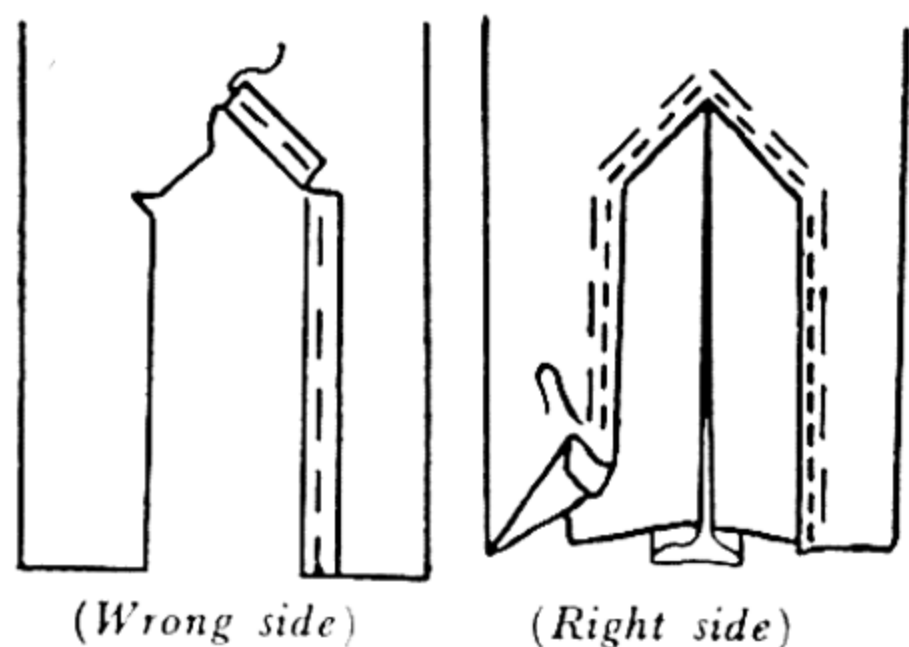


D. Edge-stitched pleats.

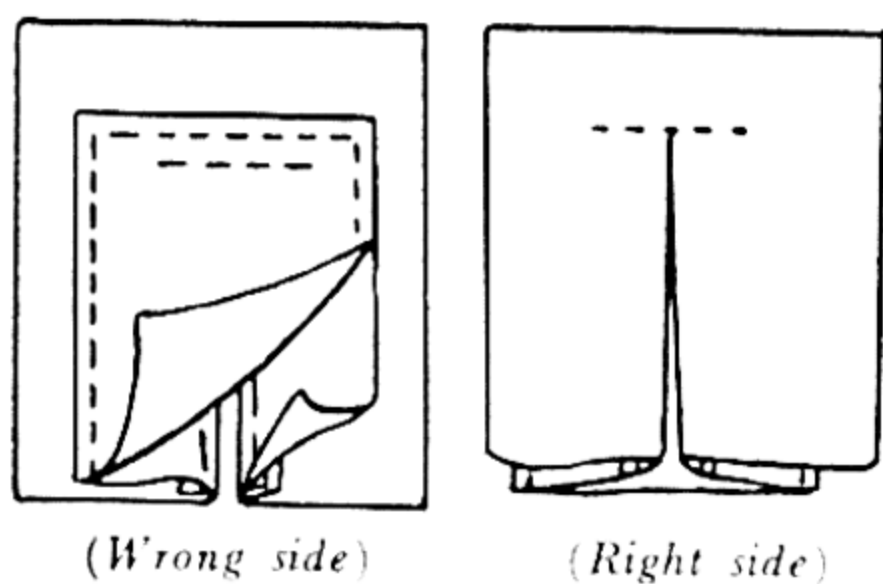
Fig. 21. Diagram showing various types of pleats and finishes.



A. Inverted pleat in a seam with an underlay.



B. Inverted pleat set in.



C. Applied inverted pleat.

Fig. 22. Variations of the inverted pleat.

seem to be an extended seam line. Cut the underlay the length and width of both extensions. Stitch the underlay in place (Fig. 22A). Put hem in garment. Top-stitch pleat in place.

Inverted Pleat Set In. This type of pleat may be set into a gar-

catch-stitch it in position on the underneath side.

Box Pleats. These pleats are formed by laying two side pleats in opposite directions with the creased edges meeting on the underneath side of the pleat (Fig. 21C). A box pleat is usually twice the width of the two side pleats from which it is formed. Box pleats are usually more pleasing when grouped.

Edge-Stitched Pleats. Baste pleats on marked lines, put in hem; then press and stitch pleats along the edge throughout the length of the skirt. When the edges have been stitched, fold the pleat the desired width, baste, and press (Fig. 21D).

Inverted Pleat in a Seam with an Underlay. First stitch and press open the plain seam above the extension. Turn the extensions underneath and outward in opposite directions. Press the creases on right side of the garment so that the pleats

ment in various shaped openings. Cut, crease, and baste pleats to fit into the size of opening desired. Corners of the opening should be clipped and the seam allowance basted and pressed flat underneath. Place the pleats underneath the opening with both right sides of garment and pleat section upward. Pin, baste, and machine-stitch from the right side downward on each side (Fig. 22B). The stitching should be close to the edge. Then press the pleats, mark the hem, remove the basting, put in the hem, and press pleats again.

Applied Inverted Pleat. Cut two strips of fabric the width of the inverted pleat plus seam allowances and the length of the pleat desired plus 1 inch. Place one of the strips with right side to right side of garment, with center of strip directly over the location where the center of inverted pleat is to be located. Baste strip to garment. Mark a line the length that the pleat is to be when finished. Stitch $\frac{1}{8}$ inch from the marked line on each side. The stitching at the upper end should narrow to a point.

Slash both fabrics between the stitched lines to the upper end of the stitching, but do not cut the stitching. Next turn the facing to the wrong side, finger press, and baste along the edge so that the seam lines lie slightly to the underneath side. Press edges flat and diagonally baste them together.

Place the second strip on the wrong side of garment directly over the first strip with the two right sides of strip placed together coinciding along all cut edges (Fig. 22C). Baste and stitch the two strips together on each side and at the top. Overcast the edges to prevent fraying. Either top-stitch the applied pieces to the skirt on the right side as shown in Fig. 22C or catch-stitch them to the garment on the wrong side to hold them in place.

MAKING VARIOUS TYPES OF POCKETS

POCKETS are easy to make and give coats and suits a tailored appearance. There are two general classes of pockets; namely, patch and set-in. A set-in pocket is one that is attached to a slit in the garment. Welt, bound, and flap pockets are in this class. Patch pockets are pieces of cloth cut in various shapes, finished, and attached to the right side of a garment. The opening of a set-in pocket is known as the "mouthline." The lining of the pocket is referred to as the "pouch." The facing is a strip of the coat fabric attached to the upper edge of the pocket lining to prevent the lining from showing on the outside of the coat.

Pockets are not difficult to make, but accurate cutting, straight-line stitching, and correct placement on the garment are all necessary to a good-looking finished pocket. The function of the pockets may be to add a decorative note or to meet utility demands.

Patch Pockets

Patch pockets are of various sizes. The size of pocket used will depend upon its location on the garment and the kind of fabric in the garment. Large pockets are applied on the hip of suit jackets and coats. Small pockets are often placed over the bust in suit jackets. See Fig. 23 for different methods of making patch pockets for coats and suits.

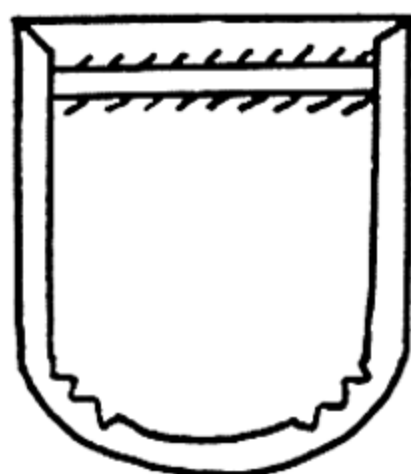
There are two kinds of patch pockets: those without a lining and those with a lining. A lined pocket is most often found on women's tailored wool garments. Unlined pockets seem desirable for men's and boys' summer suits. Patch pockets used on women's unlined coats may be lined or unlined, as desired. Patch pockets are con-

venient to use; therefore they are often recommended for small children's wraps.

To Make the Unlined Pocket. The pocket pattern included with the commercial pattern can be used, or a pattern of a different style may be cut. Accurately cutting and marking seam allowances before removing the pattern is imperative. Cut the pocket on the same grain, both crosswise and lengthwise, as the portion of the coat upon which it will be applied, unless a decorative effect is wanted, such as a pocket of checks or stripes cut on the bias. Finish the pocket with a hem that is turned to the wrong side and machine-stitched or hand-stitched in place. For a heavy material, use seam binding on the raw edges of hems and fasten it to pocket by hand hemming. The usual width of a pocket hem is $\frac{3}{4}$ to 1 inch plus the seam allowance. For material that stretches, hand-stitch a piece of tailor's stay tape on the wrong side of the pocket at the creased hem line (Fig. 23A-1), so that it lies inside the hem when it is finished; then turn hem to the wrong side and press crease again at the top before fastening the hem.

Next turn seam allowance to the under side on marked seam line of the two sides and at bottom of pocket, baste these folded edges in place $\frac{1}{8}$ inch from the edge, and press sharp edges. Be sure that both pockets are of the same size. To be certain that pockets are of the same size, cut a cardboard pattern the size of the pocket, excluding seam allowance, and place it on the underneath side of the pocket. Turn and crease the seam allowances, and hem over the edge of the cardboard, and steam-press before basting edges. Repeat for the second pocket (Fig. 23A-2).

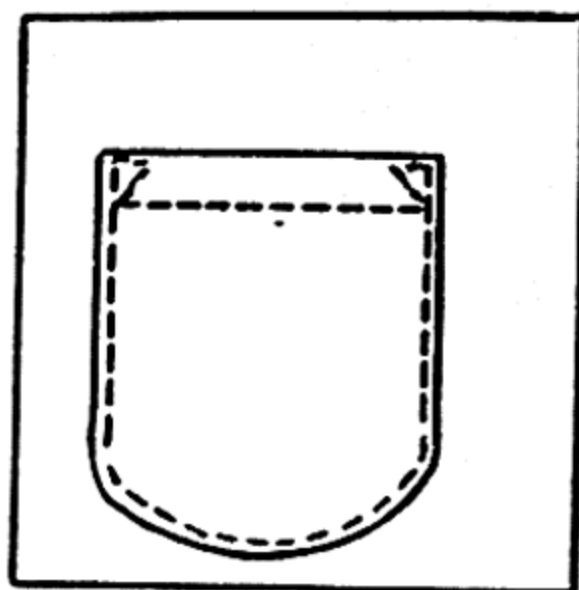
Miter hems at the corners, and remove the surplus fabric underneath (Fig. 23A-2). The curved edges of patch-pocket seam allowances should be notched to remove surplus folds, and the remainder of the surplus shrunk out of wool fabrics. For lightweight materials, turn the hem to the right side of pocket and machine-stitch each end of the hem on the seam line, cut seams to $\frac{1}{4}$ inch in width; turn hem to the wrong side and fasten it in place by machine stitches or hand stitches. A seam allowance trimmed to $\frac{1}{4}$ inch in



1
Taping hem line on underneath side.

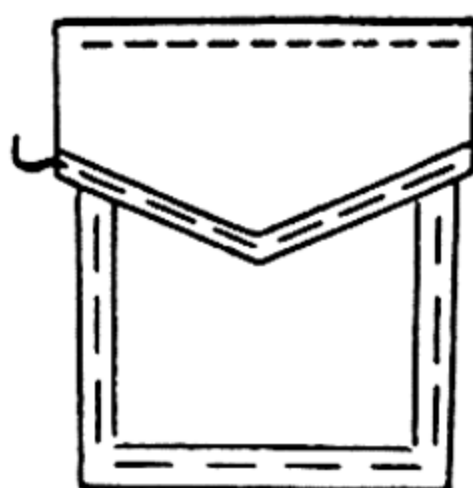


2
Turning edges over cardboard.

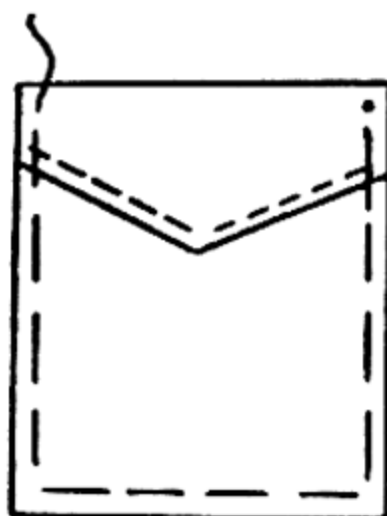


3
Stitching pocket to garment.

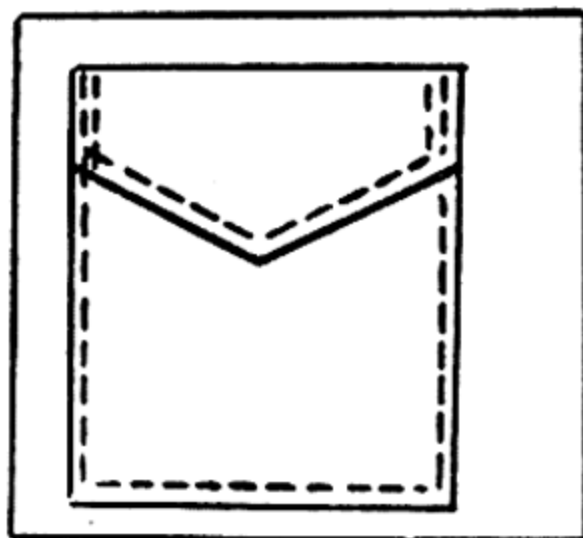
A. Unlined patch pockets with hems.



1
Attaching facing to underneath side.

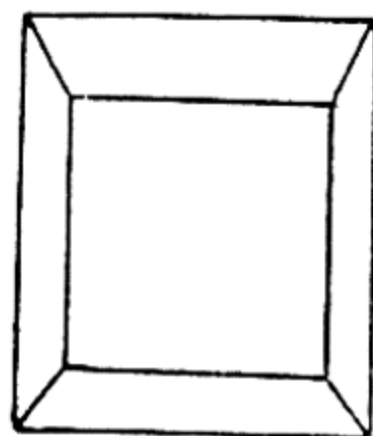


2
Turning facing to right side and stitching.

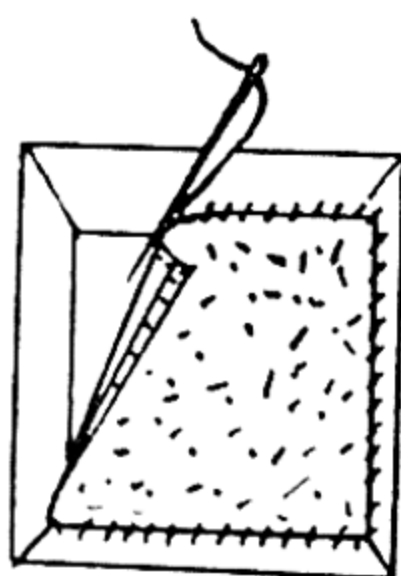


3
Stitching pocket to garment.

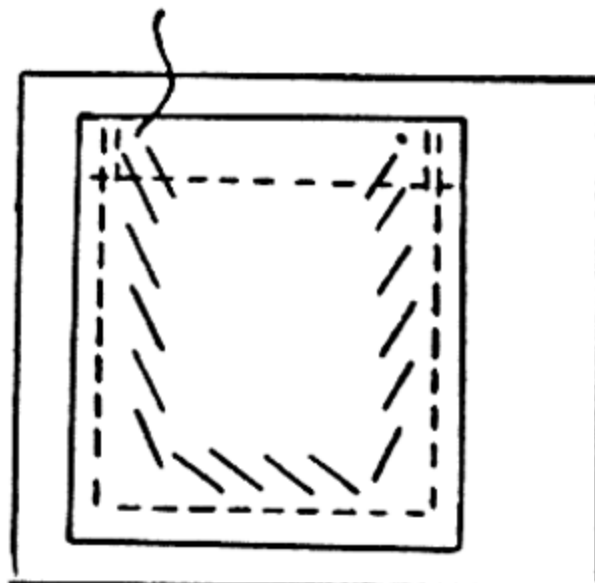
B. Patch pockets with top facings.



1
Mitering corners of pocket.

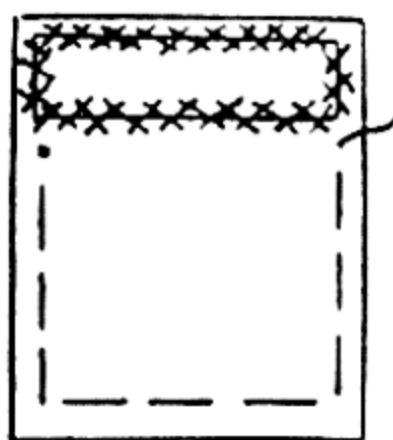


2
Attaching lining to underneath side.

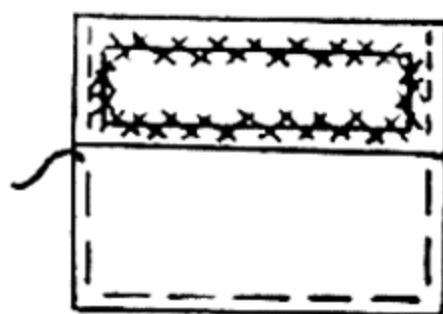


3
Basting and stitching pocket to garment.

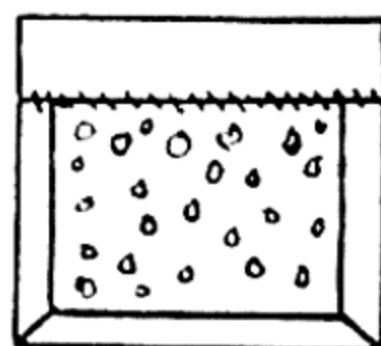
C. Lined patch pockets.



1
Catch stitching interfacing to hem of unlined pocket.



2
Hem turned to right side and stitched at each end.



3
Finishing hem on wrong side of interfaced pocket.

D. Interfacing the hem of unlined patch pockets.

Fig. 23. Methods of making the various types of patch pockets.

width removes surplus material and gives a smooth finish on the wrong side.

Another finish for the top edge of a patch pocket is a facing of self-material or a contrasting fabric that is turned to the right side and stitched. Cut the facing to fit the size of the pocket, then turn seam allowances of pocket to wrong side, baste, and press. Put the right side of facing to the wrong side of pocket at top edge and stitch on top seam line (Fig. 23B-1). Turn the facing to the right side of pocket as shown in Fig. 23B-2. Before attaching the pocket to the garment, finish the seam edges properly. For pockets with square corners, cut the folded edges at corners until they lie flat, and fasten cut edges together with an over-and-over stitch. For thin materials, the corners may be mitered by machine stitching.

To Make a Lined Pocket. Cut the pocket of the shape and size wanted with a $\frac{1}{2}$ -inch seam allowance on three sides, and hem at the top. Turn underneath the seam allowances on seam line of the three sides and then turn the hem to the underneath side (Fig. 23C-1). Miter corners with machine stitching or slip stitching. The lining should be slightly smaller than the pocket. A pocket that is to be stitched $\frac{1}{4}$ inch from the edge should have the lining $\frac{1}{4}$ inch smaller than the pocket. Cut a piece of lining material to fit the pocket, being sure that the grain is matched to grain of pocket; turn under each edge, and fasten to pocket on the underneath side with a slant hemming stitch (Fig. 23C-2).

To Interface the Hem of a Pocket. Cut a strip of muslin or wigan the same size as the hem, exclusive of seam allowances, and on the same grain. Place the interfacing on the wrong side of the hem and tailor-baste it in place, then catch-stitch it to the hem along each edge (Fig. 23D-1). Turn right side of hem to the right side of the pocket and baste so that the facing side is held slightly taut against the pocket in order to prevent the seam edge from showing at the outer edge of the pocket. Stitch on seam line at each end (Fig. 23D-2), trim seam to $\frac{1}{4}$ inch in width, turn hem to wrong side of pocket, and fasten it in place by hand hemming (Fig. 23D-3) or by machine stitching. An interfacing under the hem is not needed if tailor's stay tape is placed on the inside of the hem.

To Interface the Entire Pocket. Cut a piece of wigan or muslin the same size as the coat pocket exclusive of seam allowances. Place the interfacing on the wrong side of the coat pocket, and tailor-baste along each edge. Turn hem and seam allowances to the wrong side so that they lie over the interfacing and attach them to the interfacing with a slant hemming stitch or a catch stitch. Miter both lower edge corners (Fig. 23D3). An interfaced pocket demands a lining. Cut and attach a lining as described above.

To Attach Patch Pockets to the Suit Jacket or Coat. Mark the location for the placement of pocket on the garment before removing the pattern, provided the location as marked is satisfactory.

Tailor-baste the pocket to the garment in the correct position (Fig. 23C-3). When basting the pocket to the garment, ease toward the center so that there will be plenty of room to insert the hand. Place the pocket so that the same designs, such as the stripes and plaids, match those in the garment, unless a decorative effect is wanted.

Pockets with a lining may be slip-stitched to the garment at the bottom and at both sides. This method is recommended for heavy thick materials, but is unsatisfactory for attaching patch pockets in children's clothes. Pockets in children's clothes should be stitched to the garment to withstand the strain from wear. Another method of attaching the pocket to the garment is to hand-stitch it from the wrong side of the garment along the three sides. To reinforce the top corners, put a double row of stitching at each corner to prevent ripping or tearing. To reinforce pockets further on children's coats, place a piece of tailor's linen tape, or a strip of the garment fabric 1 inch longer than pocket, underneath the top edge of the pocket on the wrong side of the garment so that the stitching at the corners of the pocket catches the tape at each end. This reinforcement is very essential for children's garments, since their pockets bear much strain at the corners. Be certain the tape is of the same color as the coat when it is placed in an unlined coat.

For unlined pockets, trim away a little of the seam edge, then baste the pocket in place and stitch near the raw edge to prevent excess dirt from collecting in the creases on the inside of the pocket,

or use two rows of stitching, one row placed $\frac{1}{8}$ inch from the edge and the other on the raw edge.

Reinforcement of Pockets on the Underneath Side of the Garment. Most pockets need reinforcement at the top edge to prevent them from tearing or pulling the yarns of the coat.

Set-in pockets, such as welt or bound, should be reinforced at the top on the wrong side of the garment. Cut a warpwise strip of muslin, wigan, or silesia $1\frac{1}{2}$ to 2 inches longer than the pocket opening, and $1\frac{1}{2}$ to 2 inches in width. Place and tailor-baste the reinforcement to the wrong side of garment with lengthwise center directly under the marked pocket opening. Then make the pocket opening through the reinforcement and the garment. Such a reinforcement adds strength to the upper edge of the pocket.

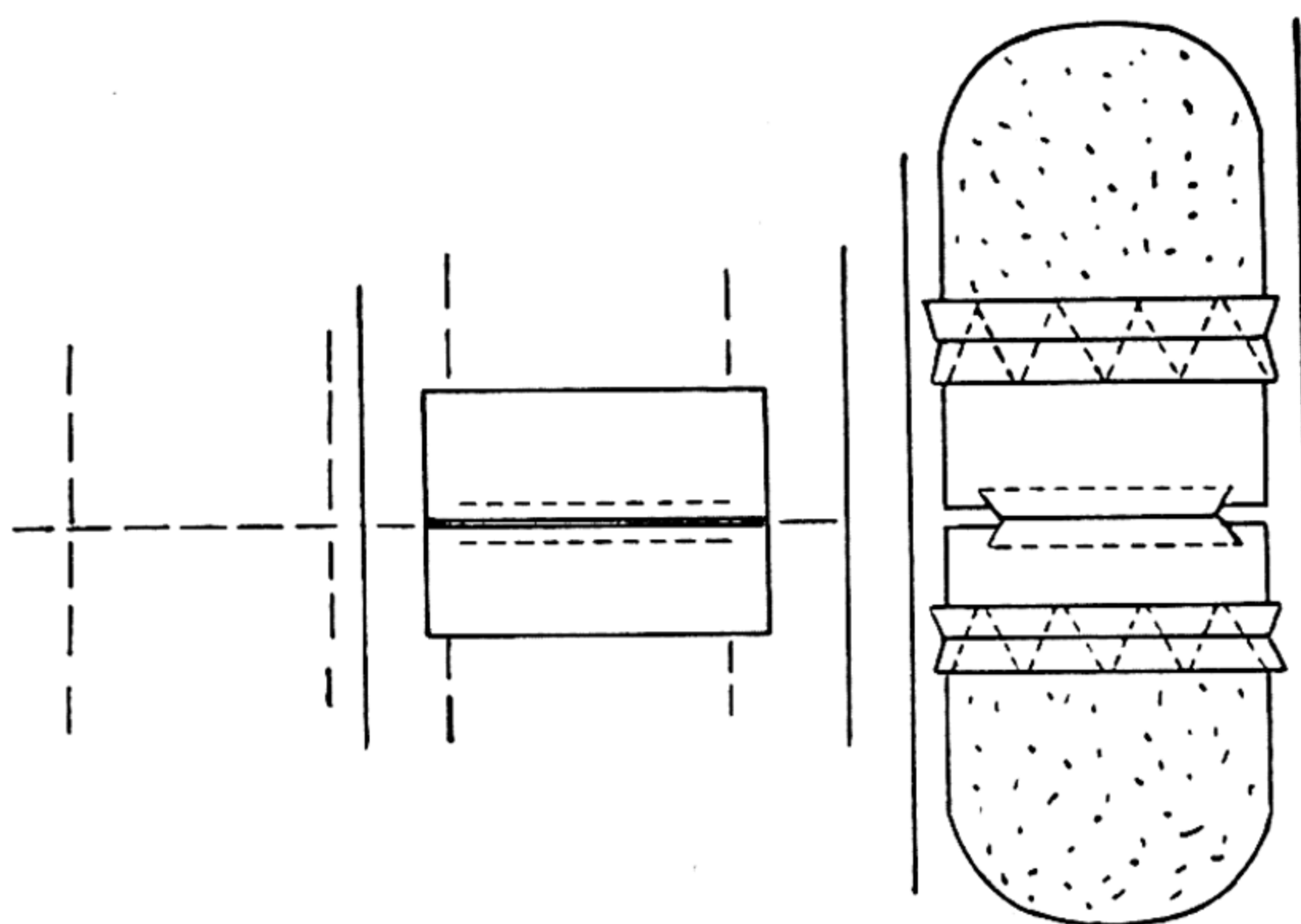
Bound or Slot Pockets

A bound pocket is similar to a bound buttonhole in appearance and in method of making. The bound pocket should not only be in proper proportion to the space in which it is placed, but the slit or mouthline needs to be sufficiently large for the hand to slip easily into and out of the pocket.

Make bindings of the pocket uniform in width and not too wide. The entire pocket may be made of self-fabric or of a contrasting fabric. The facing sections of the pocket that form the binding are usually of the garment fabric, and the lower sections of the pocket that form the pouch are of the lining material. Be sure that the grain of the binding matches the grain of the garment at the line where the opening is cut unless a novelty effect is wanted, such as bias checks, or crosswise stripes. For a pocket slit cut off-grain, such as a curved opening, always use a true bias binding. (See Fig. 24, Steps I–IX, for suggestions in making bound pockets.)

To Make a Two-Strip Bound Pocket in a Coat or Suit Jacket. Cut two facing strips of the garment fabric $1\frac{1}{2}$ inches longer than the length of pocket opening and 2 inches in width.

Mark the pocket location on the right side of the garment. (See Fig. 24, Step I).



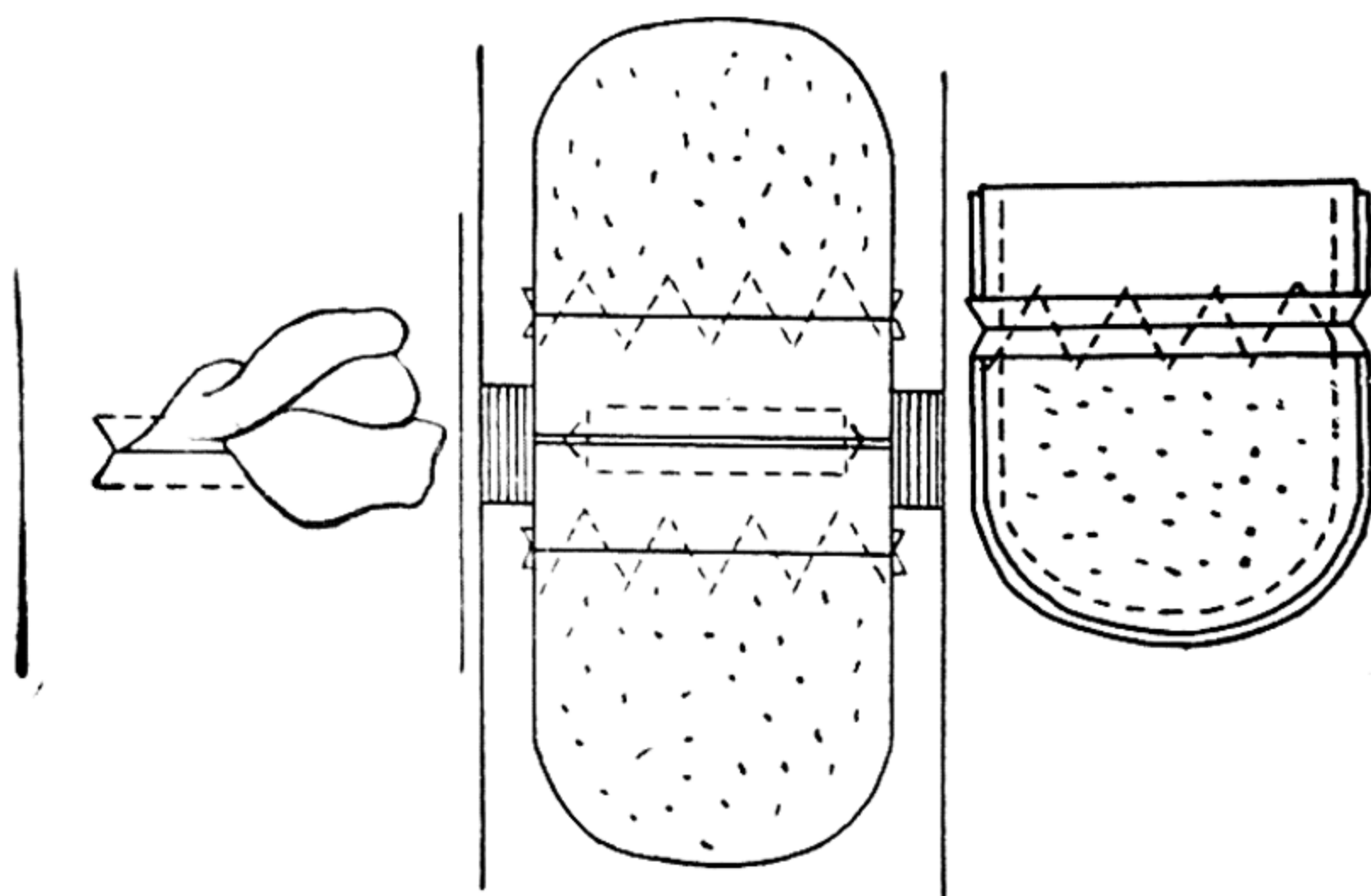
Step I

Marking location of Basting and stitching pocket facings to coat.

Step II

Step III

Cutting pocket opening. Pocket lining stitched to facings. Seams opened and zig-zag stitched.



Step IV

Turning pocket facings and lining to wrong side of garment.

Step V

Pocket on wrong side of coat showing reinforcement underneath the mouthline.

Step VI

Pocket pouch stitched together on marked seamline.

Fig. 24. Steps in making a two-piece bound or slot pocket.

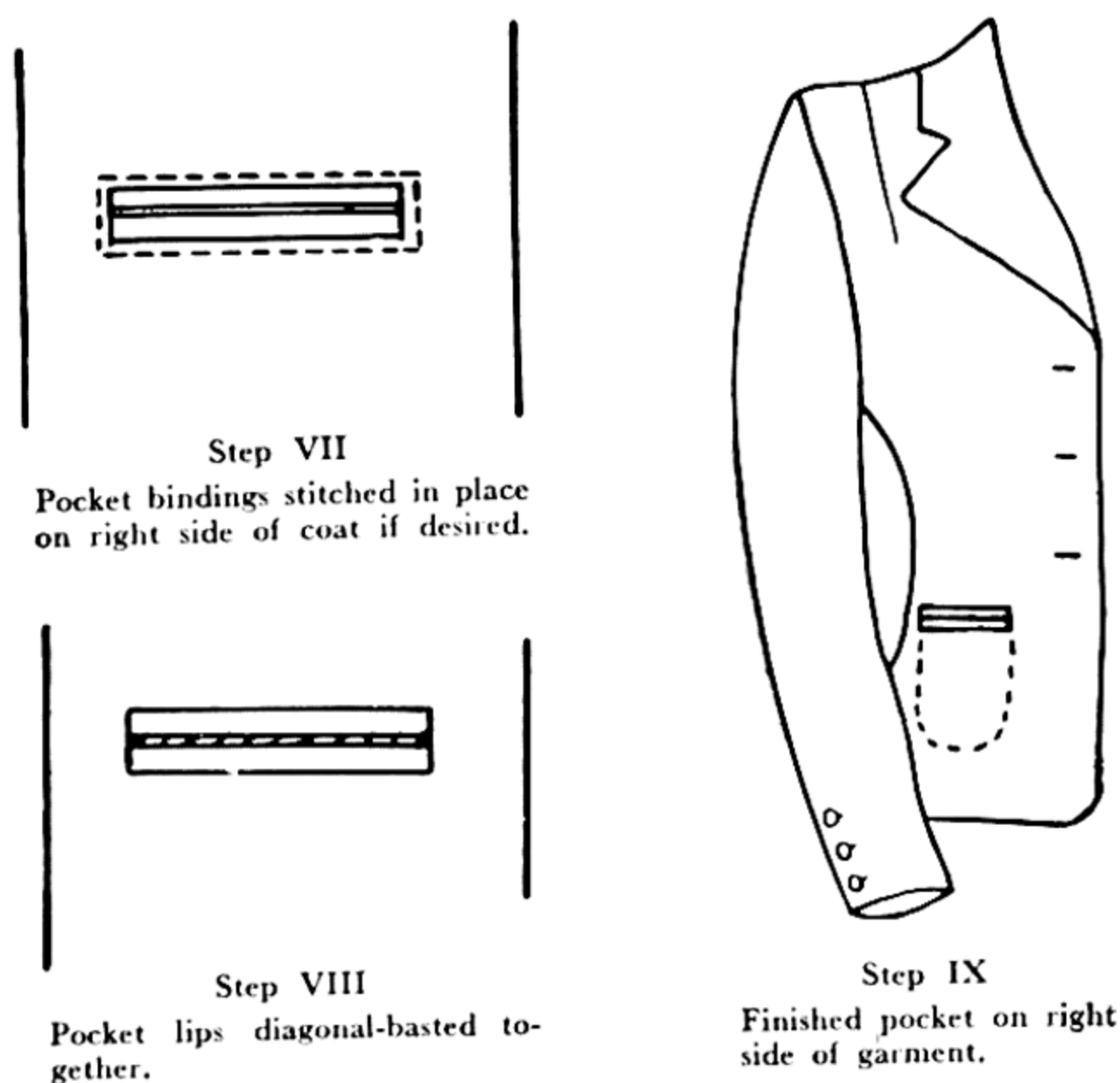


Fig. 24. (Continued.)

Cut a reinforcement and apply it to the underneath side of coat as suggested above, p. 127, for reinforcement of set-in pockets. (See Fig. 24, Step V.)

Cut two pocket linings of a length that does not extend below the hem of coat, and $1\frac{1}{2}$ inches wider than the length of pocket opening.

Stitch the pocket facing to marked location for pocket (Fig. 24, Step II) right sides of coat and facing together. Do not stitch across each end as for one-strip pocket.

Baste and stitch each of the pocket facings to pocket lining with right sides together (Fig. 24, Step III). Press seams open and zig-zag stitch for added strength.

Steam-press the pocket and cut the opening on the marked line (Fig. 24, Step III). Turn binding strip through the opening to the wrong side of coat. Turn seam edges outward for heavy fabrics and toward center for thin fabrics. Manipulate the folded edges so that they meet in the center of the rectangle, then diagonally baste edges

together. Back-stitch the ends of bindings to the triangles. If seams are turned outward, they may be stitched to the facings (Fig. 24, Step V).

Fold the upper lining and facing to the underlining and facing so that right sides are together. Baste and stitch around edge on marked seam line. Finish edges with pinking or overcasting.

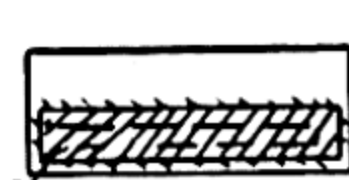
For a top-stitched finish, stitch around the pocket opening (Fig. 24, Step VII) to hold the binding in place. This stitching is done before the pocket linings are stitched together.

Welt Pockets

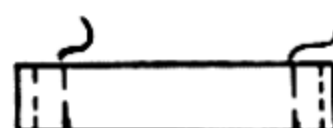
A welt pocket is similar to a flap pocket. One difference is that a flap turns downward; and the welt turns upward or outward in the finished pocket on the right side of the garment. A welt pocket is reinforced in the same manner as a bound pocket. Re-read the paragraphs "Reinforcement of Pockets on the Underneath Side of the Garment" (p. 127).

To Construct a Two-piece Welt Pocket. Use the welt-pocket pattern, or cut one of a different style. The welt is cut and made first. It may be cut on the straight of the cloth so that the grain is the same as that of the coat. Cut the welt on the bias for a novelty effect when plaids, checks, and stripes are used. The size of the welt generally ranges in width from $\frac{3}{4}$ to 1 inch, and the length is the same as that of the pocket opening plus seam allowances. The welt may be of various shapes. Most welts cut on the bias of the cloth hold their shape well if reinforced with an interfacing such as wigan, muslin, or canvas (Fig. 25, Step I). Fold the welt in the lengthwise center, right sides together, and stitch it across both ends (Fig. 25, Step II). Welts are less bulky if cut without a seam in the lengthwise center. The welt of a thick fabric is less bulky when cut single and lined with a scrap of coat lining. Odd-shaped welts require a seam at the top edge.

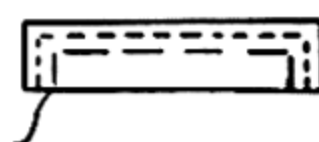
Corners of welts will be smoother if they are clipped before the welt is turned right side out. Trim the seam to $\frac{1}{4}$ inch before turning the welt. After the welt is turned, baste and steam-press it. For



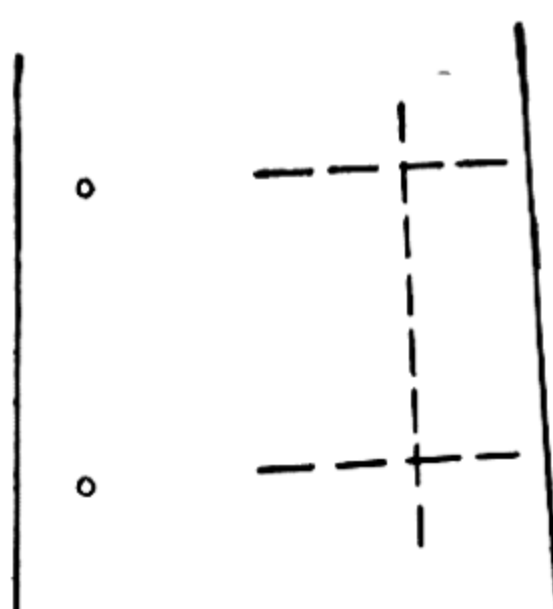
Step I
Welt strip with interfacing attached to wrong side.



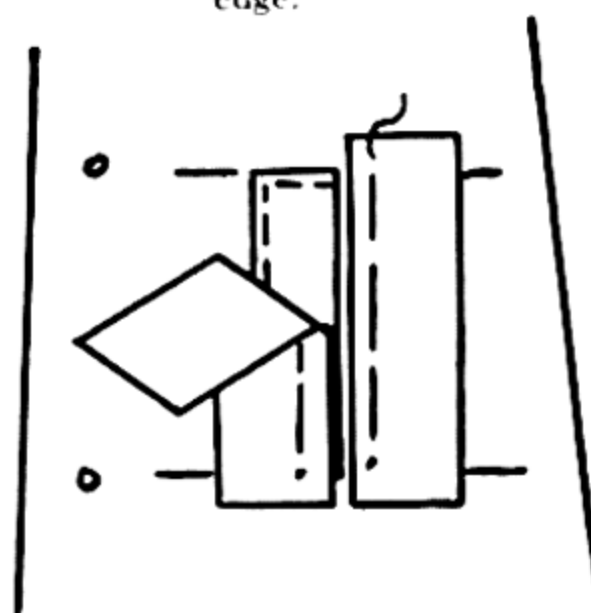
Step II
Strip folded right sides together and stitched across ends.



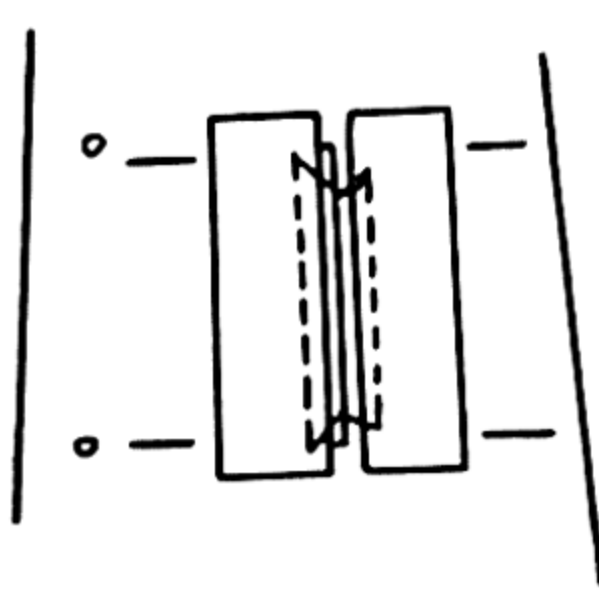
Step III
Strip turned right side out, basted, and stitched along edge.



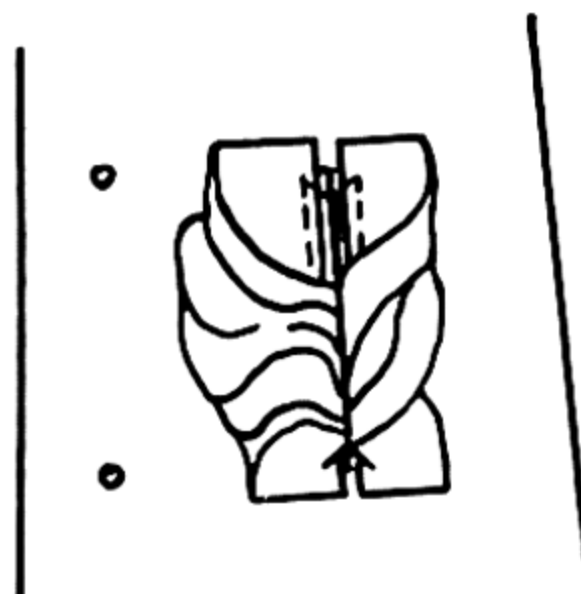
Step IV
Marked line for pocket location on right side of coat.



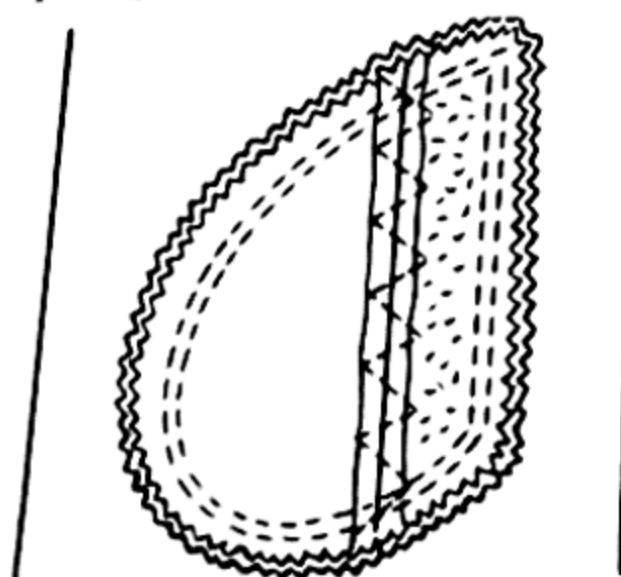
Step V
Welt and facings basted to coat.



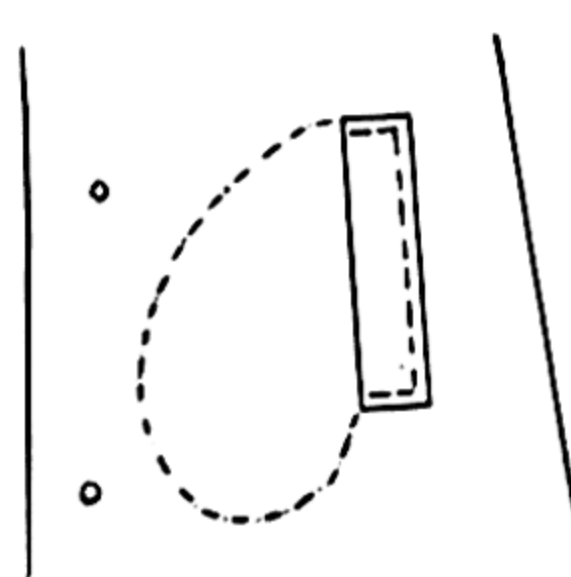
Step VI
Stitching and cutting pocket opening.



Step VII
Turning lining and facings of pocket to wrong side of coat.



Step VIII
Attaching underlining of pocket to upperlining on wrong side of coat.



Step IX
Welt of finished pocket on right side of coat.

Fig. 25. Steps in making a welt pocket.

a decorative finish, the welt may have rows of stitching put in before it is attached to the garment (Fig. 25, Step III).

The width of the two pieces of pocket lining that form the pouch should be cut the length of the pocket opening, plus 1 to 1½ inches in order to have a ½- to ¾-inch extension at each end for a seam. The length and shape at the bottom of the pouch is a matter of personal preference. Pockets on suit jackets should not be long enough to extend beyond the top edge of the hem. Pockets with rounded edges at the bottom are more easily emptied of lint and dirt than are square-cornered pockets. Cut the sides of rectangular pocket linings on the warpwise grain of the fabric. The upperlining lies next to the coat and the underlining next to the coat lining. The pocket lining and coat lining may be of the same material.

Two facings will be needed. In addition to the facing for the upperlining, a facing of the garment fabric is often attached to the top of the underlining. Such a facing prevents any possibility of the lining being seen from the outside. Cut the facings of the same length as the width of the pocket lining, and 1½ to 2 inches in width. Some welt pockets are made without a facing on the underlining.

Mark the pocket opening on the right side of the garment as indicated in Fig. 25, Step IV. The mouthline may be placed on the coat parallel or vertical to floor. The pocket often is more attractive when placed in a slightly slanted position.

To attach the pocket and welt to the garment, first place the raw edge of welt on the marked pocket location on right side of coat with the right sides of the fabric together and baste welt in place. The welt is placed on the side of the pocket marking opposite from direction it will lie on the finished garment. Place and baste one facing over the welt with right side of facing to right side of garment, and cut edge flush with welt cut edge on the marked pocket location. Then place and baste the other facing opposite the first facing with cut edge flush with marked pocket location (Fig. 25, Step V). Stitch facings along each edge near the marking for pocket opening in the same way as for a two-piece bound buttonhole. Cut on the marked line between the edges of the facing as for a bound buttonhole.

Turn the facings through the pocket slit to the wrong side (Fig. 25, Step VII). Press a vertically placed welt outward toward under-arm seam of coat and a horizontally placed welt upward and facings in the opposite direction from pocket opening.

After the facing strips have been stitched, one to the underlining of pocket, and one to the upperlining, pressed, and the seam zig-zag stitched, place the underlining of pocket on the upperlining, right sides together, baste, and stitch the lining on the marked seam line (Fig. 25, Step VIII). Sometimes linings are attached to facings with a lapped seam. Pink or overcast edges to prevent fraying. Fig. 25, Step IX, shows the welt of pocket finished. Attach ends of welt to garment with slip stitching or machine stitching.

Flap Pocket with a Welt Strip

Flap pockets are often seen on women's as well as on men's and boys' suits and coats. Flap pockets are similar to welt pockets. The flap is left loose on the right side of the garment and the welt is attached at each end.

The flap may be made any shape preferred by the wearer, but a straight-edge flap is appropriate for a double-breasted coat. The shape of the lower edge of coat needs to be in harmony with the shape of the pockets. Let grain lines of flap match grain line at pocket mouthline location. Let the design of stripes or plaid in flap match the same design in the coat unless a contrasting effect, such as a bias plaid, is wanted.

Mark the location for pocket opening on the garment with a colored basting thread (Fig. 26, Step IV).

Cut the flap of garment fabric the length of pocket opening plus seam allowances and of a width that looks well on your garment. Cut the flap lining from the coat fabric or from lining material. It must be the exact size of the flap. Baste lining to fabric flap, right sides together, easing garment fabric onto the lining so that the lining will be slightly tighter than the fabric flap. This process is to prevent the seam edge from showing when flap is turned right side out. Stitch on marked seam line, notch the concave edges, turn flap

right side out, baste edges so that seam line lies to the underneath side, and press well. Fig. 26, Steps I, II, and III, show the steps in making a pocket flap. Edges remain in place better when they are top-stitched.

Cut a pocket reinforcement of muslin, wigan, or silesia at least 2 inches longer than the flap and approximately $1\frac{1}{2}$ inches in width. Place lengthwise center of reinforcement to wrong side of coat under marked line for pocket opening.

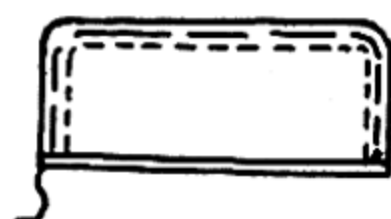
Cut two pocket facings 1 inch longer than the pocket opening and



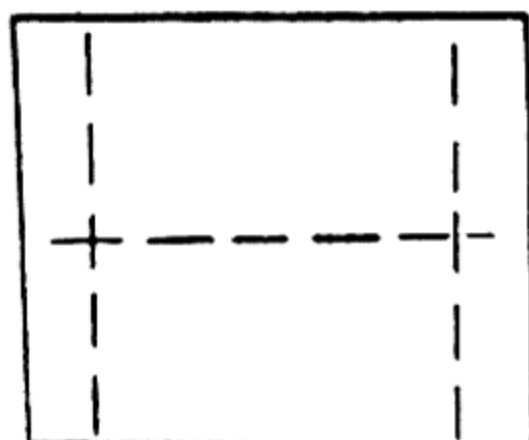
Step I
Basting and stitching
garment flap and lining
flap together.



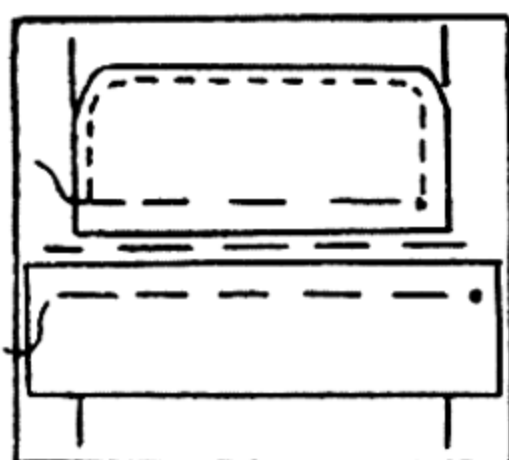
Step II
Turning the flap
right side out.



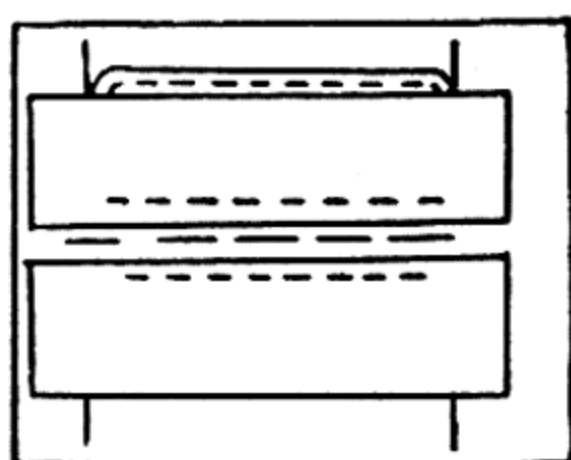
Step III
Basting and stitching
edges of flap on right
side.



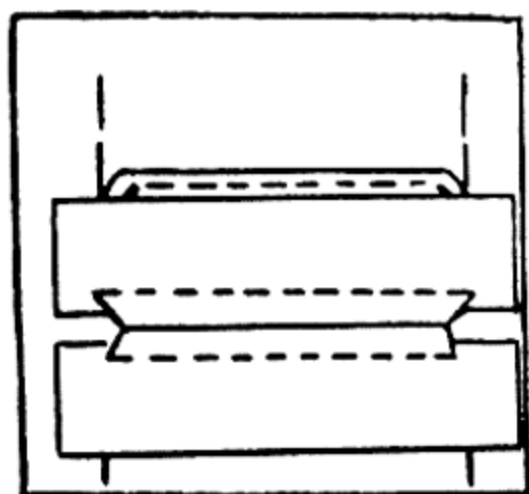
Step IV
Marking pocket location on
coat.



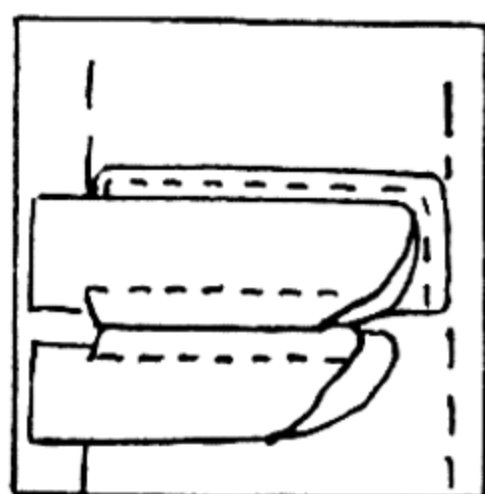
Step V
Basting flap and lower facing
of pocket to right side of
garment.



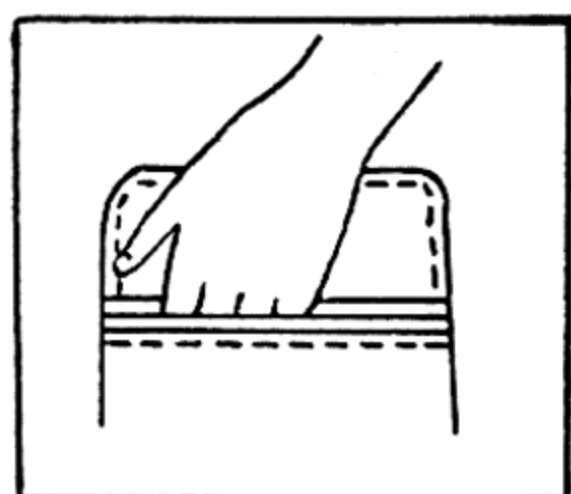
Step VI
Stitching pocket facings and
flap to coat.



Step VII
Cutting pocket opening on
right side of coat.



Step VIII
Turning pocket facings to
wrong side of coat.

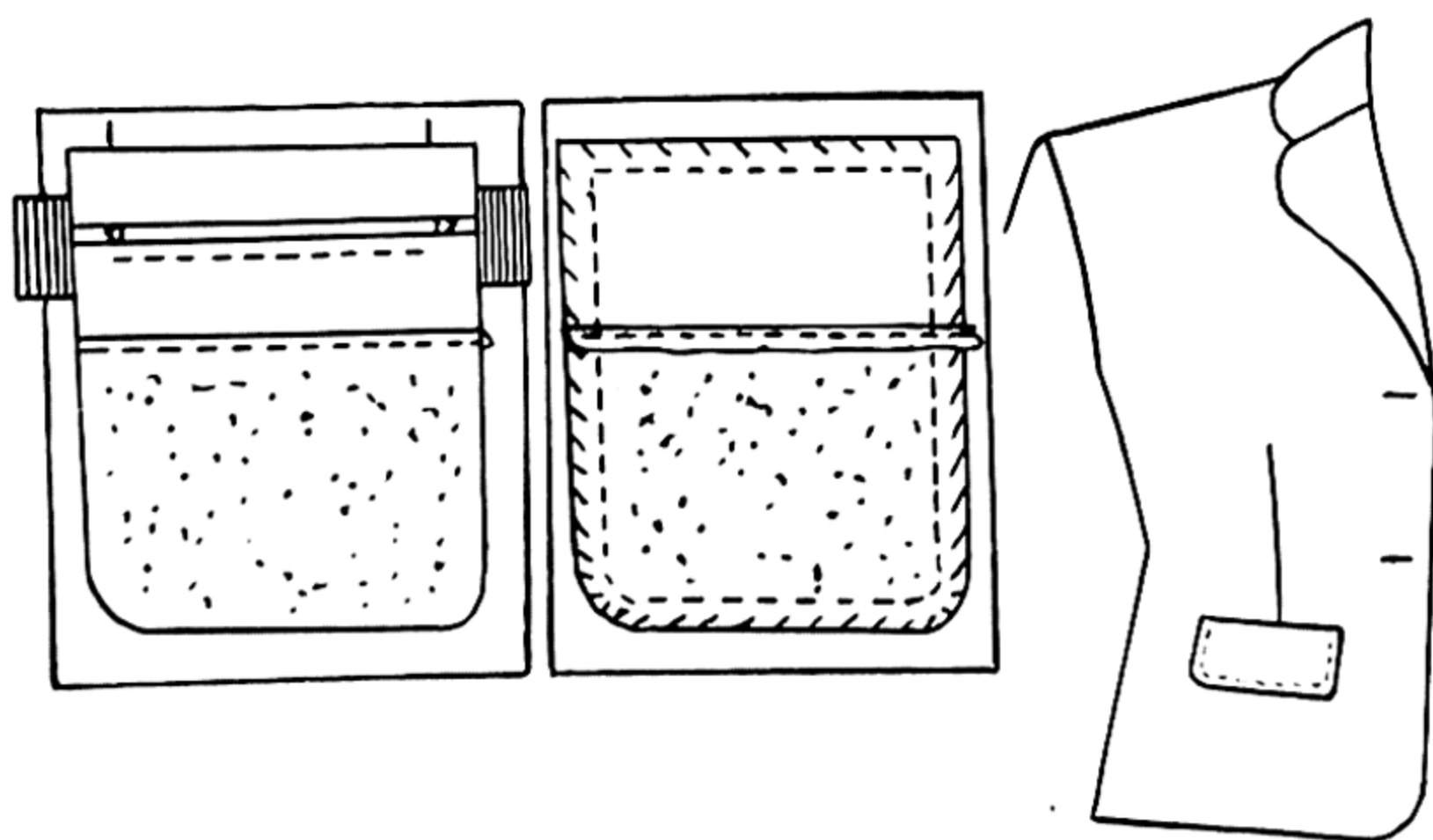


Step IX
Pocket flap and welt strip on
right side of coat.

Fig. 26. Steps in making pocket with a flap.

1½ inches in width. Baste one facing, with the pocket flap under the facing, to upper edge of pocket mouthline, with right sides of facing and pocket flap to the right side of coat. The flap is placed upside down on the coat. Baste the other pocket facing to the opposite side of the marked mouthline (Fig. 26, Step V). Stitch facings to pocket slit on each side ⅛ inch from the cut edges (¼ inch for heavier fabrics). The stitching in the lower facing stops short ⅛ inch from the ends of marked pocket opening (Fig. 26, Step VII). Pocket ends will be stronger if stitching is retraced at each end about ¼ inch. Steam-press wool fabric before cutting it to prevent frayed edges.

Cut the pocket opening through coat and reinforcement along basted marked line to within ¼ inch from each end, and then cut diagonally to the end of stitching so that a triangle is formed at each end (Fig. 26, Step VII). The upper portion of each triangle is longer than the lower portion, since the stitching ends ⅛ inch from end.



Step X

Pocket on wrong side of coat showing reinforcement underneath opening. Upper lining stitched to lower facing with lapped seam.

Step XI

Underlining stitched to upper lining. Edges overcast.

Step XII

Pocket flap on right side of coat.

Fig. 26. (Continued.)

Press seams open, then together. Trim any uneven edges. Turn pocket facings through the slit to wrong side. Press upper facing upward and lower facing downward so that it forms a welt over the lower edge. Baste and stitch welt through facing and coat in groove of seam line. Attach pocket lining to facings, right sides together, with a lapped seam (Fig. 26, Step X). Then attach under pocket lining to upper pocket lining, stitch and overcast edges (Fig. 26, Step XI). The finished flap is on the right side of the coat (Fig. 26, Step XII).

ADEQUATE FASTENERS FOR WOMEN'S TAILORED AND SEMI- TAILORED GARMENTS

THERE ARE several kinds of fasteners that may be used on both strictly tailored and semitailored suits and coats. Some of these fasteners are bound buttonholes, worked buttonholes, frogs, loops of various types, and hooks and eyes to fasten skirt bands. Some fasteners may be concealed under a fly facing and others can serve as decoration on the right side of the garment. Bound buttonholes may be used for utility purposes or for a decorative feature on either a tailored or a semitailored garment.

Buttonholes and buttons are most often used as fasteners. A well-made buttonhole adds to the attractiveness of any tailored coat or suit. There are several different types of buttonholes, any one of which is appropriate for a semitailored or a tailored garment. Some of these buttonholes are worked and tailored-worked; corded; one-piece and two-piece bound. Bound buttonholes are used extensively on coats and dressmaker suits, and tailored-worked are especially attractive on a strictly tailored coat or suit jacket. The type of fabric will partially determine the kind of buttonhole used. A loosely woven fabric does not lend itself well to worked buttonholes. In making buttonholes, for best results, construct a test buttonhole on a small piece of the coat fabric before making it in the garment. Always buy buttons before making buttonholes to be assured that the buttonholes fit the size of the buttons.

In order to visualize how the buttons will appear on the finished garment, arrange them in place before deciding upon the exact location.

After the coat or suit jacket has been fitted, the center-front lines matched, the lapel lines correctly placed, then decide where and how

many buttonholes are needed. The pattern may not be a correct guide to buttonhole placement, especially if it has been altered in length.

When using buttonholes on the garment, it is advisable to make them before attaching the front of the coat to the back at the under-arm seam. Construct bound buttonholes before the facing of coat is attached to the lining, and worked buttonholes after the facing has been attached to the coat or after the coat has been finished. Always make the buttonholes before sewing the buttons onto the garment.

The placement of fasteners will vary with the style of the garment, but they are most often placed equal distances apart. Check the space with the tape measure to be certain the distances between the fasteners are the same. Buttonholes are usually placed horizontally and cut on the straight of a fillingwise yarn in a coat front and parallel with the waistline of skirt bands, but they may be cut off-grain, as in the lapel of a tailored suit jacket. Plan to have the buttonholes close enough together so that the coat remains closed along the front edge when it is buttoned. An odd number of buttons as one, three, or five is often more attractive than an even number, as two or four.

When a coat is fastened, the buttons rest against the end of the buttonholes next to the front edge of coat. When marking the buttonhole, place the button with the eyes or the shank at the end of the buttonhole which lies on the front of coat nearest the edge, to be sure that the edge of the button does not reach closer than $\frac{1}{3}$ to $\frac{1}{2}$ inch to the front edge of the coat when it is fastened. Place two pins crosswise, one on top of the other, to mark button locations. Ends of buttonholes may be marked with lines of bastings.

Loops should be made and placed in the front edge of coat before attaching the facing so that they are stitched in the seam if this is the type of fastener being used.

Frogs and other decorative fasteners are placed on the top side of the coat along the front edge and attached before the lining is put into the coat.

Cut a test buttonhole on a scrap of material and insert the button in order to be sure that the worked buttonhole is the correct size for

the button. The general rule is that the length of the buttonhole should be the same as the diameter of the button plus the thickness of the button, but this length may be too long for a round, ball-like button. Thick buttons require a longer buttonhole than thin buttons.

Reinforcement for Buttonholes. The first step in making buttonholes is to mark the locations for them on the garment. The next step is to remove the tailor's canvas from underneath the marked location of the buttonhole when canvas has been used. Stick pins through the coat and canvas at each end of the buttonholes and mark a line between the pins on the canvas side that lies toward the worker. Then pencil a rectangle or an oval around the center marked line on the canvas for each buttonhole, approximately $\frac{1}{2}$ inch from both sides and from each end of the center marked line (Fig. 30, Step II). Cut on the marked lines of the rectangle or oval and remove the piece of canvas between the marked lines. Use this piece as a pattern and cut a replacement from wigan, muslin, or the lightweight silesia, $\frac{1}{3}$ inch larger than the pattern along each edge. If worked buttonholes are used, cut a strip of matching lining fabric for the reinforcements. Be sure the grain of the two pieces of cloth lies in the same direction. Place the reinforcement pieces, one over each "cut out" in the canvas, so that there is an even $\frac{1}{3}$ -inch lap along all edges. Baste the reinforcement piece in place along the edges and either blanket-stitch or catch-stitch the raw edges to hold it in place. (See Fig. 30, Step III.) Tailor's canvas is too heavy to incorporate in a bound buttonhole. If wigan, muslin, or lawn has been used to interface the coat front, it is not necessary to remove the material from underneath the buttonhole, but be certain that the coat fabric fits smoothly between the buttonholes when making them.

Making One-Piece Bound Buttonholes on Garments with a Facing

Preparation of the Strip for the Buttonhole. Cut a rectangular strip of fabric for each buttonhole $1\frac{1}{2}$ to 2 inches wide, depending

upon the width buttonhole desired, and 1 inch longer than the finished buttonhole.

The strip of fabric for making the buttonholes may be of the same material as the coat or of a contrasting fabric. The buttonhole strip may be cut with the true grain matching the grain of the garment fabric, or it may be cut on the true bias of the material. The strips can be cut on the lengthwise or crosswise grain, depending upon the texture of the fabric. A strip of material that has a very pronounced weave in one direction should be cut so that the weave lies in the same direction in the finished buttonhole as in the garment fabric. A bias strip is often used when the fabric is of plaid, stripes, or checks.

Procedure in Making the One-Piece Bound Buttonhole. After the strip has been cut, the steps in making the bound buttonhole are as follows:

1. Now that the buttonhole has been marked with basting on the right side of the coat fabric, mark the length of the buttonhole in the lengthwise center of the buttonhole strip with a running basting stitch. Place the strip on the coat fabric, right sides together, with the two marked lines coinciding (Fig. 27, Step I).
2. Stitch a rectangle through the strip and coat to enclose the basted line for the buttonhole length. The rectangle should be $\frac{1}{4}$ inch in width and the length of the marked buttonhole. The finished buttonhole will be $\frac{1}{4}$ inch in width. A buttonhole narrower by approximately $\frac{1}{8}$ inch in width is satisfactory on some thin fabrics, such as wool crepe. In order that all the buttonholes may be of uniform size, draw a rectangle on paper of the size needed, one for each buttonhole. Place the paper over each marked buttonhole location on the strip and stitch around the rectangle. The stitching should be equal distances from the center line. Another method often used to get the same size of rectangle for all buttonholes is first to mark the rectangle on the strip, and begin machine-stitching in the middle of the long side; at the corners raise the presser foot, but do not raise the needle, so that the corners may be turned sharply, and count the stitches across each end. End the stitching by overlapping two or three of the beginning stitches (Fig. 27, Step II). Press

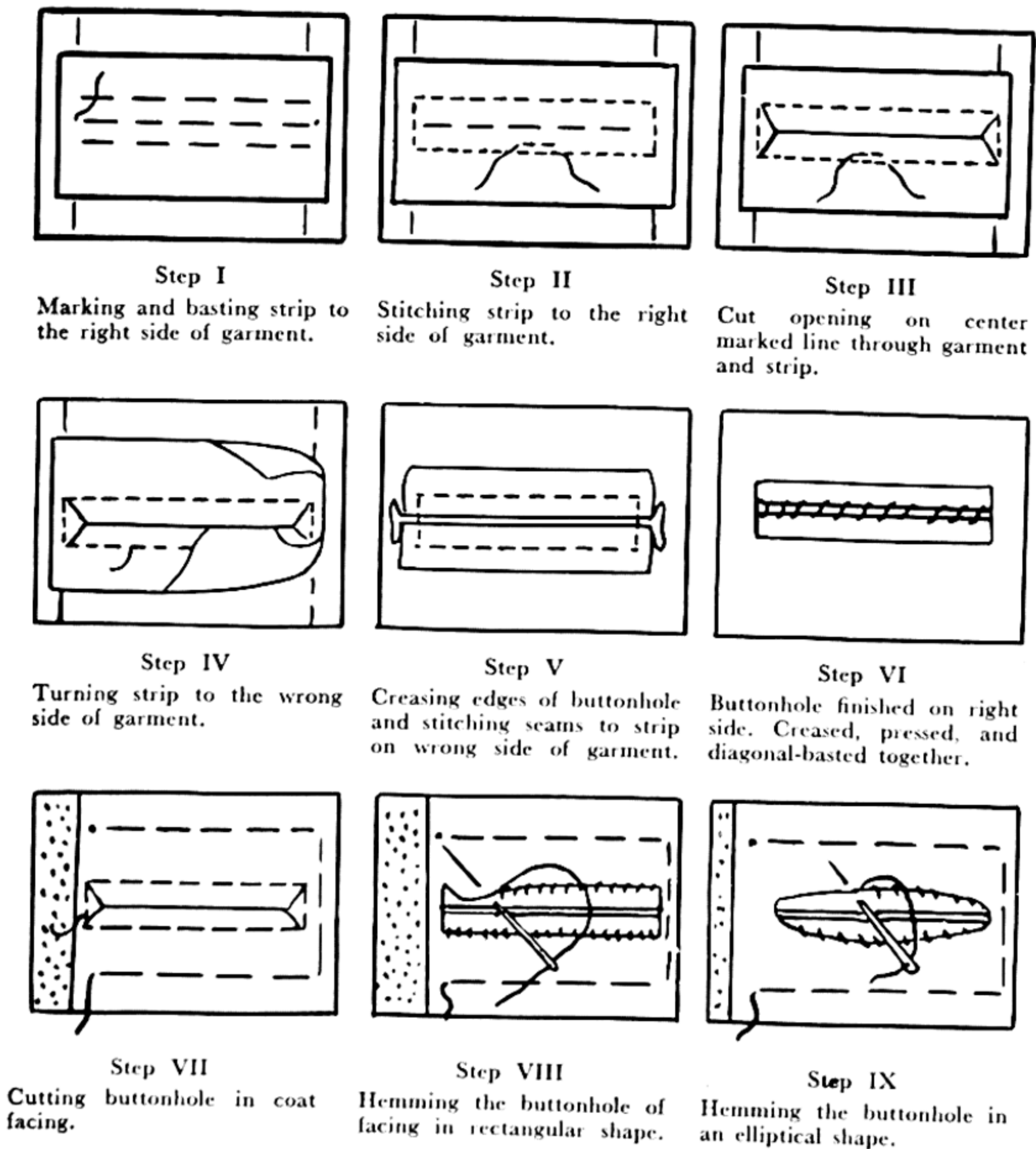


Fig. 27. Steps in making a one-piece bound buttonhole.

- well with a steam iron before cutting, to prevent frayed edges.
3. Cut through both the strip and the garment on the center basted line of the rectangle to within $\frac{1}{4}$ inch of each end of the rectangle; then clip diagonally to each of the four corners (Fig. 27, Step III). Use sharp-pointed scissors for cutting the slit to prevent jagged edges. Be careful not to cut the machine stitching at each corner. When the sides of the strips, sometimes called the "lips," are to form a binding over the seam edges, turn both seam allowances toward the center. Trim each raw

edge of the seam slightly in order to provide ample room for the depth of the bindings. For heavy fabrics, such as tweeds, the seam allowances are pressed in opposite directions, allowing one edge of each side to be turned toward the center and covered with the binding and the other edge to lie outside the rectangle. When either one or both seam allowances are incorporated in the bindings, the bindings have a padded appearance and are flush with the edges of the coat fabric. When both edges of the seam allowances are turned away from the rectangle and are not enclosed in the bindings, the bindings are slightly sunken or flat, as in many tailored bound buttonholes.

4. Remove the bastings. Turn the binding strip through the slit to the wrong side and press it in place. Be certain that the binding strip is drawn well to the underneath side at each end so that none of it shows from the right side of garment. Finger press the bindings until they form even edges that meet in the exact center of the rectangle on the right side of the garment, then baste the edges in place and steam-press with the tip of the iron (Fig. 27, Step IV).
5. Form an inverted pleat at each end on the wrong side and press the buttonhole well on the wrong side. The buttonhole may be stitched around the edges directly on the seam lines on right side to hold binding and seam in position. This method gives a sturdy finish and is often used to finish buttonholes on children's garments. Another method of holding the binding in position is to machine-stitch or back-stitch (Fig. 4E, p. 65) it by hand to the seam allowance, both along the horizontal seams and across the triangular pieces at each end on the underneath side (Fig. 27, Step V). Do not stitch through the coat fabric when using this method. Trim each edge of binding strip to an even width.
6. Diagonally baste the creased edges together on right side, and let the basting remain until the garment has been finished (Fig. 27, Step VI).

Finishing the Buttonhole in the Coat Facing. Baste the front facing of coat or suit jacket around the bound buttonhole with the wrong sides together, in order to hold the two fabrics while finishing the buttonhole in the facing. Stick pins from the right side of the buttonhole through the facing, one at each of the four cor-

ners. Form a rectangle with running basting stitches, using the four pins as the corner marks.

Cut the rectangle on the facing in the same manner as the coat fabric and strip were cut on right side of the coat (Fig. 27, Step VII). Another method of cutting the buttonhole in the facing is to cut in an oval or elliptical shape. This method is often used as a finish for buttonholes on ready-made garments (Fig. 27, Step IX).

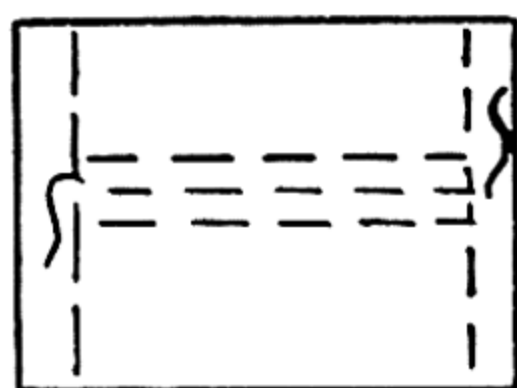
Turn under the cut edges and fell-stitch (Fig. 3E, p. 62) the facing down to the buttonhole on each of the four sides. Put extra stitches in each of the four corners or the two corners of an elliptical buttonhole to cover the raw edges (Fig. 27, Step VIII). Press well.

Two-Piece, Piped, or Welt Buttonholes with and without a Cord

Two-Piece Buttonhole with a Cord. There are two general types of bound or piped buttonholes, those made with one strip of fabric and those made with two separate strips of fabric. The buttonhole made with two strips of material is often called "two-piece," "piped," or "welt." This type of buttonhole is preferable to the one-piece buttonhole for heavy coat fabrics. On firm fabrics it seldom needs reinforcement. For suggestions on procedure, see p. 139, "Reinforcement for Buttonholes." Always remove the tailor's canvas from underneath the location of the buttonhole before making it. The steps in making the *two-piece piped buttonhole* are as follows:

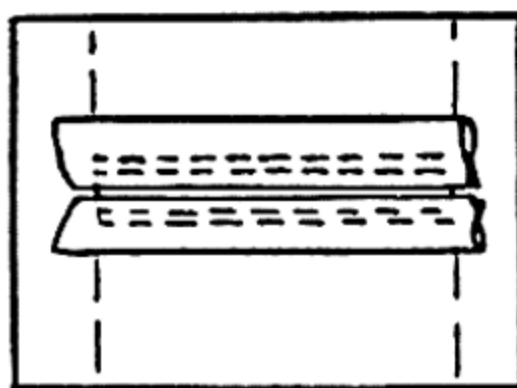
1. Mark the location for this type of buttonhole in the center in the same manner as for a one-piece bound buttonhole. Then mark two other lines $\frac{1}{8}$ inch on each side of the center marked line (Fig. 28, Step I).
2. Cut two strips of fabric, either bias or on the lengthwise grain, 1 inch longer than the marked length of the buttonhole and $\frac{1}{2}$ inch in width. Crease each strip on the lengthwise center, wrong sides together, baste, press, and stitch $\frac{1}{8}$ inch from the creased edge. Place the two strips so the raw edges meet along center marked line and each creased edge lies parallel with the center marked line (Fig. 28, Step II). Stitch each strip in

place just beyond the first line of stitching toward the creased edges so that each strip is slightly less than $\frac{1}{8}$ inch from the creased edges, making a buttonhole slightly less than $\frac{1}{4}$ inch in width. For a narrower buttonhole, cut the strips narrower and stitch them closer to the center marked line. Do not stitch the strips across each end.



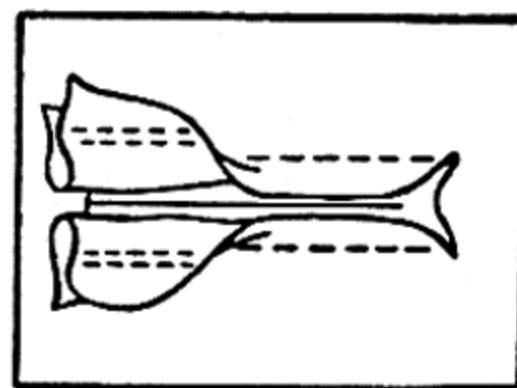
Step I

Marking location on right side of the garment.



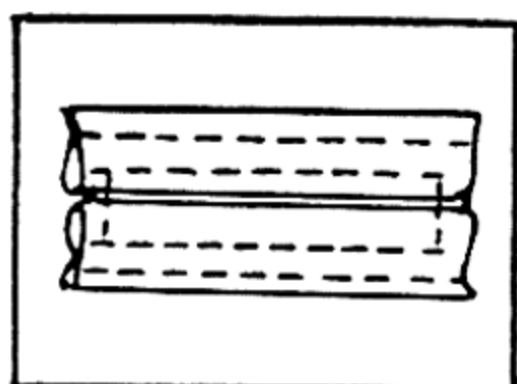
Step II

Basting and stitching strips on right side of the garment.



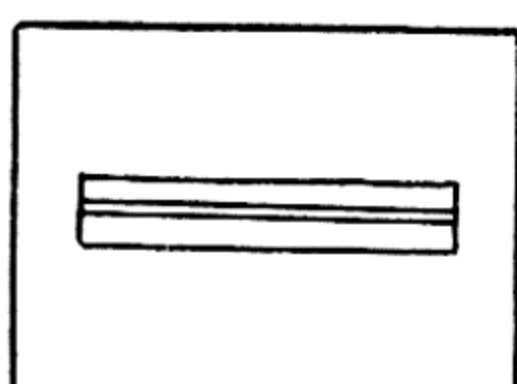
Step III

Cut opening on center marked line, then turn the raw edges of the strips to the wrong side of the garment.



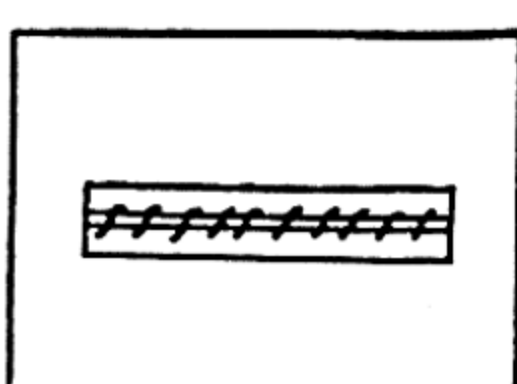
Step IV

Stitching ends of strips to triangular pieces on the wrong side of the garment.



Step V

Finished buttonhole on right side of garment.



Step VI

Edges of buttonhole diagonal-basted together on right side of garment.

Fig. 28. Steps in making a two-piece bound buttonhole.

3. Slash the garment on the center marked line that coincides with the two cut edges of strips, to within $\frac{1}{4}$ inch from the ends, then cut diagonally to the corners. (See Fig. 27, Step III, and Fig. 28, Step III.) This procedure leaves a triangular section at each end.
4. Turn both strips and seam through the slot to the underneath side of the garment. Stitch across each end so that the triangular pieces are attached to the strips. The stitching helps to hold strips in position (Fig. 28, Step IV).

5. Diagonally baste the two meeting creased edges together on the right side (Fig. 28, Step VI). Finish the wrong side of buttonhole in the same way suggested for a one-piece bound buttonhole with a facing. See p. 142, "Finishing the Buttonhole in the Coat Facing."
6. Press buttonhole lightly on both sides with the tip end of steam iron. Figure 28, Step V, shows the finished buttonhole as it will appear on the right side of the finished garment.

Two-Piece Corded Buttonholes. This type of buttonhole is made in the same way as a two-piece bound buttonhole (Fig. 28, Steps I–VI), except that a cord is inserted through each strip after the strips are stitched in place on right side of garment. A piece of wrapping twine may be twisted and used in place of a cord. The cord gives body to the bindings and keeps them from wrinkling.

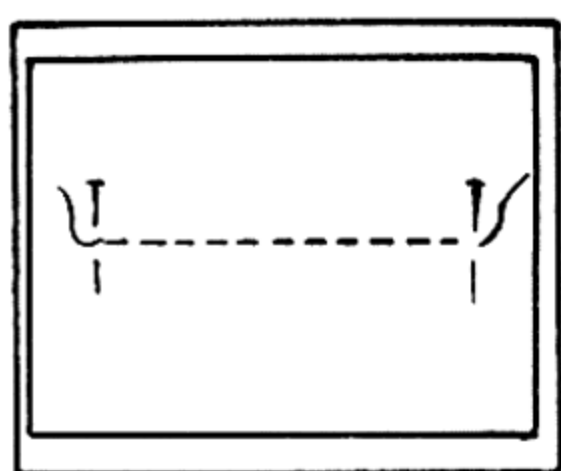
Another method of inserting the cord is to enclose the cord in each strip and stitch close to the cording with the cording foot before stitching the strips, with cut edges coinciding, to the marked location for the buttonholes. Baste and stitch the strip on the marked line to the garment, and place the stitching on top of the first row of stitching.

One-Piece Tucked Strip Buttonhole

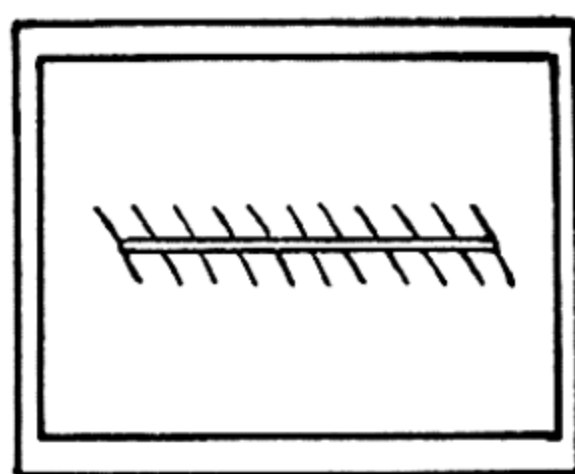
Instead of cutting two strips as for a corded or piped buttonhole, cut one strip 2 inches wide and 1 inch longer than the length of the buttonhole. Mark it with basting in lengthwise center and then stitch a $\frac{1}{8}$ -inch tuck on each side of center line a distance of $\frac{1}{8}$ inch from the line for a $\frac{1}{4}$ -inch finished buttonhole. The distance between the stitching is $\frac{1}{4}$ inch. Place the strip on the garment with right sides of fabric together and with the center marked line of strip coinciding with center marked line for buttonhole placement and stitch to the garment on the stitched line of the strip. Follow instructions above, p. 143, for "Two-Piece Piped or Welt Buttonholes with and without a Cord," Steps 3–6 inclusive, for making this type of buttonhole.

Making Worked Buttonholes on Garments with a Facing

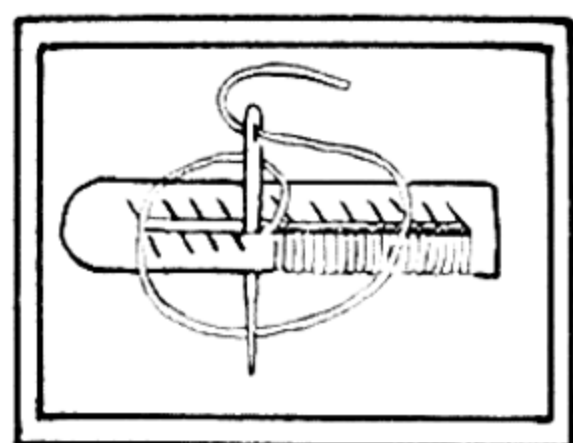
A thread-worked buttonhole may be made by hand or by a buttonhole attachment on the sewing machine. When buttonholes can be made well by hand, they are preferable to machine-made buttonholes on semitailored garments such as a child's lightweight cotton fabric coat. You may prefer to use tailored-worked buttonholes on strictly tailored wool coats and suits.



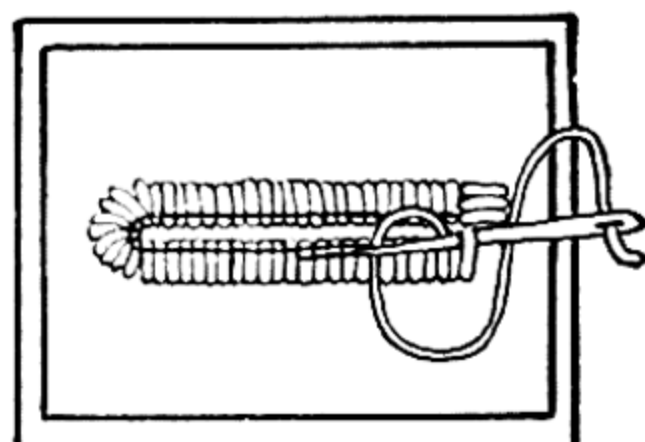
Step I
Marking location on garment.



Step II
Overcasting cut edges.



Step III
Working the buttonhole.



Step IV
Making the bar at end of buttonhole.

Fig. 29. Steps in making a worked buttonhole.

If more than one buttonhole is to be made, use a cardboard or a metal gauge for marking the length so that each buttonhole will be the same size, if all the buttons are of the same size. Measure the diameter of the button, except for ball buttons, and mark this length on the garment, plus the thickness of the button. The running basting stitch may be used for marking the length of the buttonholes

(Fig. 29, Step I). See Fig. 30, Step I, for location of the buttonhole from the front edge of coat. Remember that the shank or center of the button rests against the end of the buttonhole that lies next to the front edge when the coat is fastened.

After the marks have been placed, cut each mark along the basting with buttonhole scissors. When these are not available, use sharp-pointed scissors. To prevent frayed edges, cut each buttonhole just before it is worked. If it is a material that can be steam-pressed before it is cut, this pressing also helps to prevent fraying. Overcast the edges immediately with a matching fine thread to prevent further fraying (Fig. 29, Step II). When the interfacing of the coat is not the same color as the coat, it should be cut away from underneath the buttonhole and a strip of firm fabric the same color as the coat fabric should be placed between the facing and the garment as reinforcement for the buttonhole. If a firm cotton or a rayon fabric is used in the coat, a reinforcement may be omitted. When a reinforcement is needed, follow previous instructions in this section, p. 139, "Reinforcement for Buttonholes."

Make the buttonhole with a fan so that the fan lies at the front coat edge and a bar at the other end.

The buttonholes in a wool garment may be worked with buttonhole twist. If buttonhole twist is not available, use button-thread or skein sewing silk. The twist or the thread should be the same color as the fabric on which it is placed. See Fig. 29, Steps III and IV, for method of working the buttonhole.

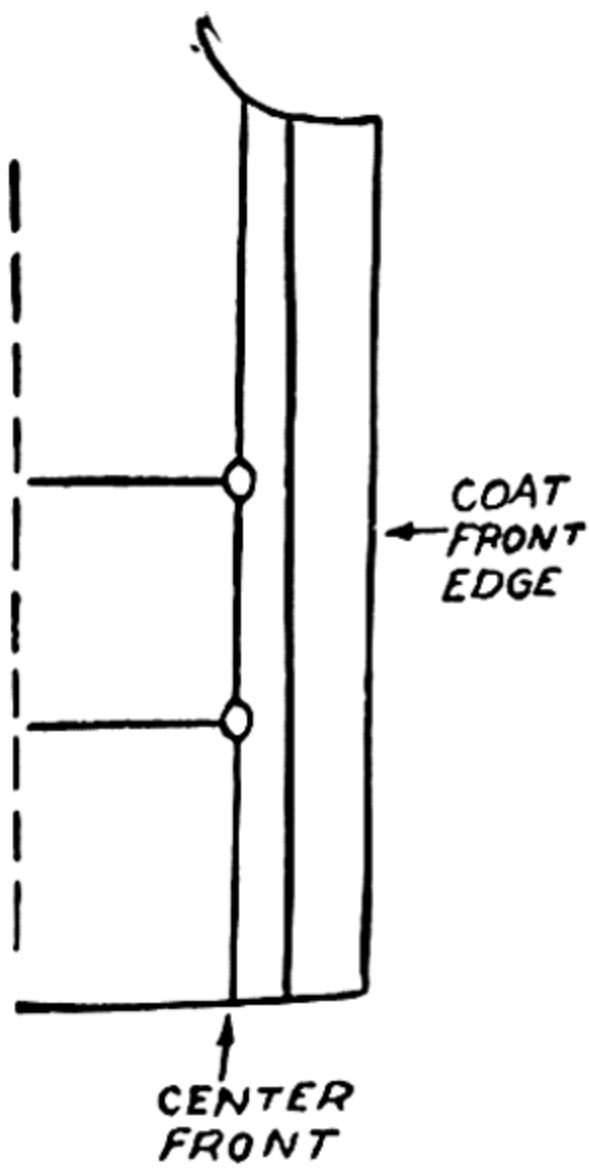
Work the buttonhole from right to left with the cut edge on which you are working held upward. Begin working at the bar end of the buttonhole, continue around the buttonhole, and end by making two or three thread loops perpendicular to the opening; then blanket- or buttonhole-stitch around the group of threads from one end to the other, letting the center stitch catch thread of the fabric. The buttonhole stitches should be placed close together, from $\frac{1}{16}$ to $\frac{1}{8}$ inch in depth. Spread the stitches apart around the end next to coat edge to make a fan-shaped appearance. Diagonally baste edges together and press well.

Tailored-Worked Buttonholes

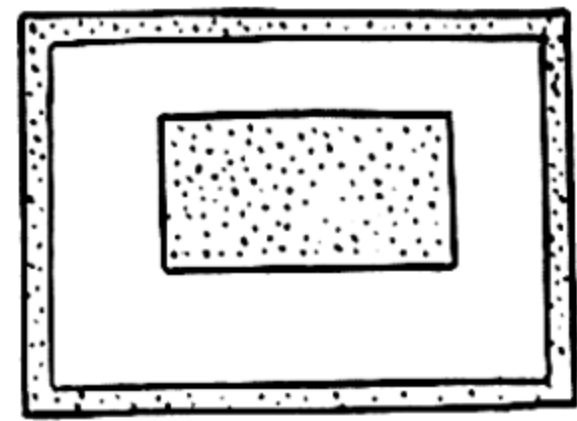
Marking and Cutting Tailored-Worked Buttonholes. The method of marking and cutting tailored-worked buttonholes, sometimes called "eyelet buttonholes," is slightly different from the method for worked buttonholes without the eyelet and without the padding underneath the stitches.

Place the buttonholes in a pleasing arrangement along the opening of the coat or suit jacket after the front facing has been attached, turned to the underneath side, and pressed. Tailor-baste around the buttonhole about $\frac{1}{2}$ inch from edges so that the three fabrics will be held in place while working the buttonhole. Be certain that the eyelet end of the buttonhole will be located so that the center of the eyelet is centered on the marked line of center front (Fig. 30, Step I). Remember that there should be at least $\frac{1}{3}$ - to $\frac{1}{2}$ -inch distance from the edge of button to the edge of the coat when the coat is buttoned. Mark the length of the buttonhole with a sharp edge of tailor's chalk. To prevent frayed edges, machine-stitch on each edge of the marked line $\frac{1}{16}$ inch or less from the line. It saves time to stitch all the buttonholes at one time. The stitching should be done with fine thread to prevent stiffness in the finished buttonhole (Fig. 30, Step IV).

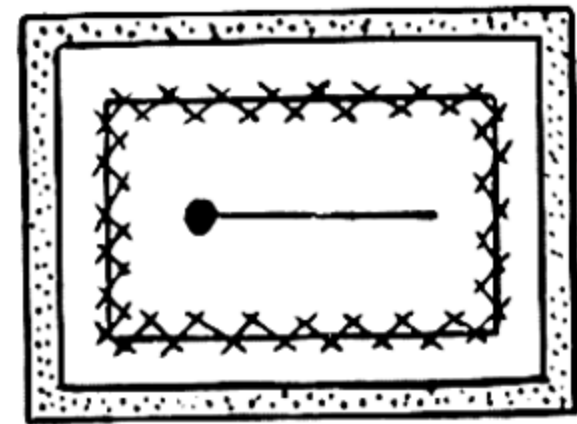
Cut the buttonholes, one at a time, on the marked line between the lines of machine stitching. Cut with a tailor's buttonhole cutter or punch. Adjust and set the buttonhole cutter to the length of buttonhole desired. If a buttonhole cutter is not available, cut on the straight fillingwise line with sharp-pointed scissors. Cut only to the marked location for the eyelet. Cut the eyelet by making small diagonal slashes inside the marked circle so that the slashes extend to the circle line. Small, curved-blade manicure scissors are convenient for clipping away the raw or frayed edges so that a perfectly round, smooth-edge hole results. Inserting a crochet hook or a stiletto through the hole, thumb-pressing the fabric around it both after it is cut and while it is being worked, aids in making a well-rounded eyelet. Fig. 30, Step III, shows a buttonhole cut with a punch, and Step IV shows one cut with scissors.



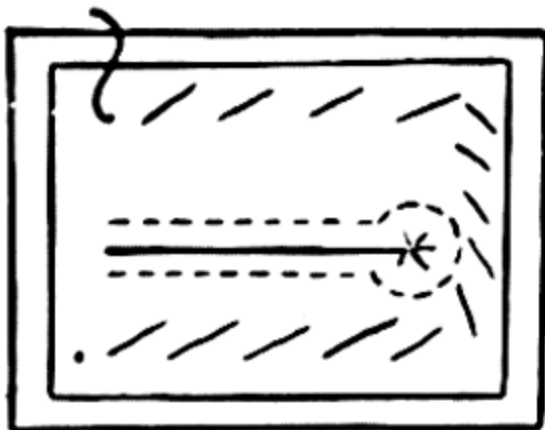
Step I
Marking location of buttonhole on coat front.



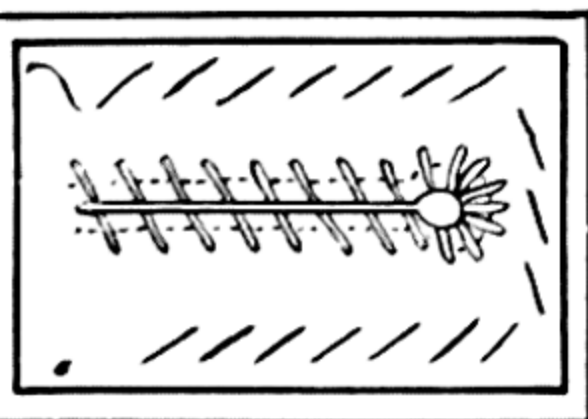
Step II
Cutting out interfacing underneath the buttonhole. (Wrong side of garment.)



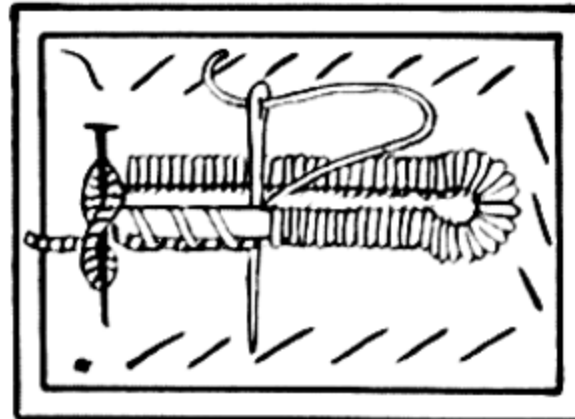
Step III
Reinforcing cutout with a contrasting fabric, and cutting the buttonhole. (Wrong side of garment.)



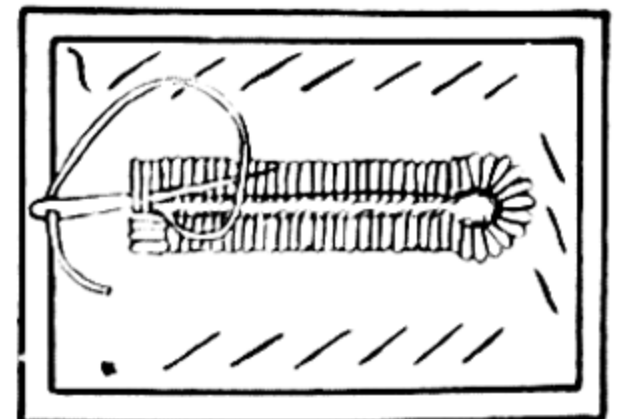
Step IV
Stitching outline of buttonhole and cutting buttonhole in garment with scissors.



Step V
Overcasting edges of buttonhole that is to be worked without gimp.



Step VI
Padding buttonhole with gimp.



Step VII
Finishing end of buttonhole with bar on right side of garment.

Fig. 30. Steps in making a tailored-worked buttonhole.

After the buttonhole has been machine-stitched and cut, overcast the edges to keep the fabric from raveling if gimp is not to be used (Fig. 30, Step V).

In a strictly tailored suit, pad the buttonholes with gimp. Thread the gimp needle with gimp, enough to pad all the buttonholes. The gimp should be as nearly as possible the same color as the fabric, or a neutral color that blends with it. After tying a knot in the gimp, insert the needle threaded with gimp from the underneath side $\frac{1}{4}$ inch from the end of the buttonhole opposite the eyelet, letting it come to the right side. There are three methods for placing and holding the gimp in position while working the buttonhole. One method is to place the gimp on the edge of the slit and fasten the gimp in place with a needle and a matching sewing thread, by sticking the needle through the fabric first on one side of the gimp and then on the other so that it is held in place; or another is to hold the gimp in place along the edges when overcasting the cut edges of the buttonhole. Still another method is to take a stitch, insert the needle with the knot of the gimp on right side at end of buttonhole opposite the eyelet, then place the gimp along one edge and stick the gimp needle through the fabric at the end beyond the eyelet, wrapping the gimp around the needle along that side. Then place and loosen the gimp so that it can be eased around the curve of the eyelet as the buttonhole is being worked. Pull the gimp tight at the end of the buttonhole when it is finished. Fasten the gimp needle at the end opposite the eyelet, so that the gimp lies along the edge of the buttonhole. Four strands of linen or heavy-duty thread may be twisted together, rubbed with beeswax, and used in place of gimp to pad buttonholes.

Regardless of the method used, after the buttonhole has been worked, stick the gimp needle to the wrong side at the end of the buttonhole. Then cut the gimp off with a $\frac{1}{4}$ -inch end; also cut off the knot. The $\frac{1}{4}$ -inch ends will prevent the gimp from pulling out.

Making the Buttonhole. Use buttonhole twist that matches or is one shade darker than the fabric. The regulation size D buttonhole twist sold in retail stores or the buttonhole twist with several strands used for working buttonholes in men's suits may be used.

Begin working the buttonhole at the end opposite the round hole

and with the front edge of the coat held in the left hand. Use the regulation buttonhole stitch, as in working other types of buttonholes (Fig. 30, Step VI). Be careful not to get the buttonhole out of shape when working it. Use a 28- or 30-inch length of thread for the average-sized buttonhole. Rub the twist over beeswax, then over a warm iron to prevent its knotting. Be sure to work the buttonhole through the three thicknesses of fabric. Diagonal-baste the edges of the buttonhole together and press well on the wrong side.

Attaching Hooks, Eyes, and Snaps to the Garment

Hooks and eyes and snaps bear much strain, as they are fastened and unfastened; therefore, they need to be attached securely to the garment if they are not to pull off readily. This type of fastener should not be sewed on a single ply of fabric. Suit skirt belts and plackets are always of two or more thicknesses of cloth, and snaps, hooks, and eyes sewed to the garment do not need added reinforcement. This materials of one thickness require a piece of tape or similar fabric underneath the fasteners to prevent tearing or pulling the material. Use the blanket stitch to fasten snaps.

Hooks and Eyes. Mark the location for hooks and eyes after the opening has been lapped and pinned together as it is to be worn. A belt stays in place better if hooks and eyes are used to fasten it underneath the lap. Fasten the overlap at the end with snaps, or a button and a buttonhole.

There are two kinds of eyes: the round eye and the straight eye. Use the round eyes for belt closings, and place them on the wrong side at the edge of the underlap so that the eye projects out far enough for the hook to be easily inserted into the eye. When the straight eye is used, as in the front openings of garments, it is placed on the top side or at the edge. Fasten the hooks and eyes to the garment as indicated in Fig. 31. The hook is more stable when it is fastened to the garment with a few over-and-over stitches under the end of the hook.

Snaps. Mark the location for the snaps in the same manner as for the hooks and eyes. See Fig. 31 for method of sewing snaps on

garment. Sew the ball part of the snap to the garment on the underneath side of the overlap of garment first, then place the socket directly opposite on the belt, and underneath the ball part of snap. Sew on snaps with heavy-duty thread or with sewing silk. Take a backstitch in the center underneath the snap, then insert the needle in the hole and fasten snaps securely to the garment. Be certain that stitches are not allowed to show on right side of the garment.

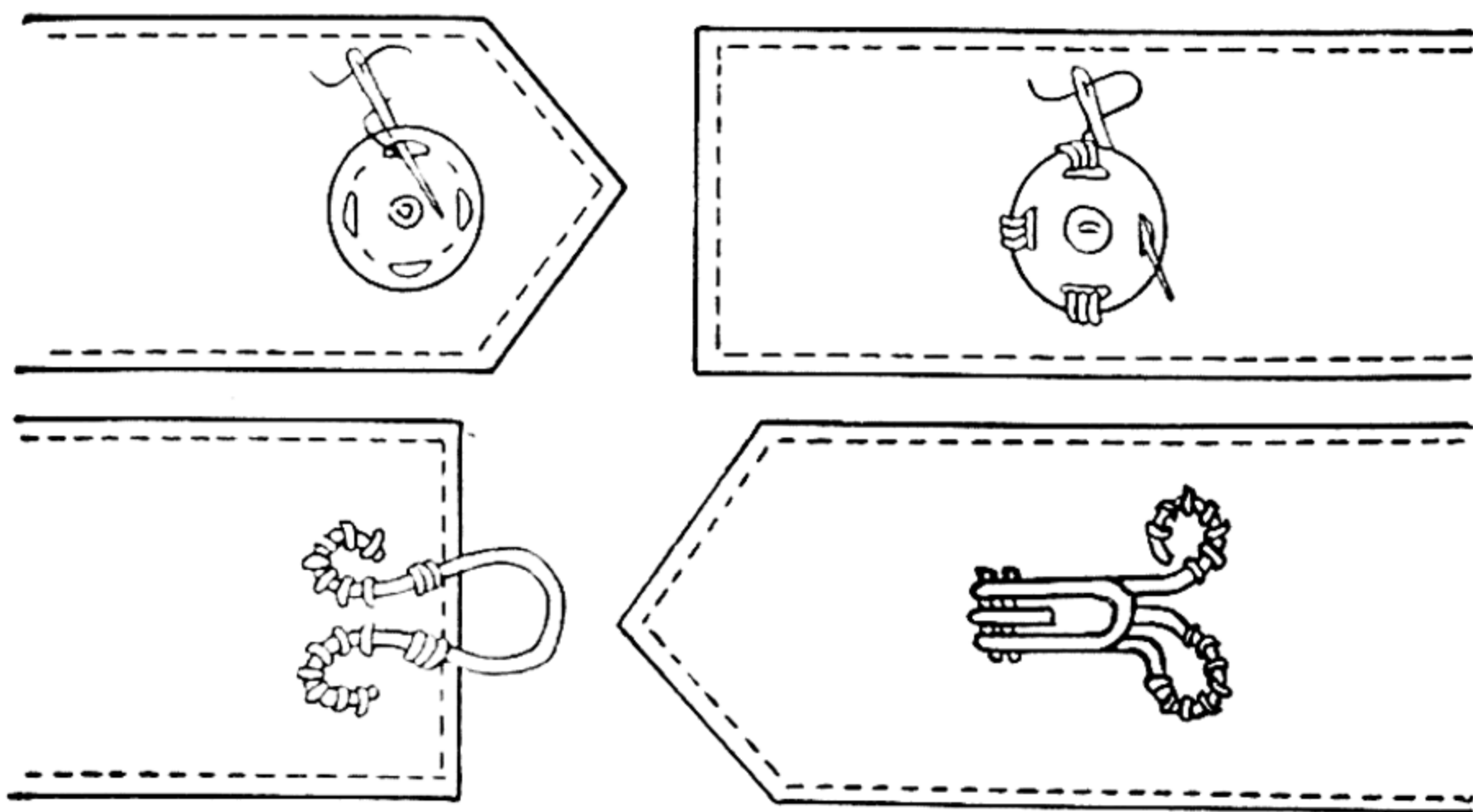


Fig. 31. Sewing on snaps, hooks, and eyes.

Placing and Sewing Buttons on Tailored Garments

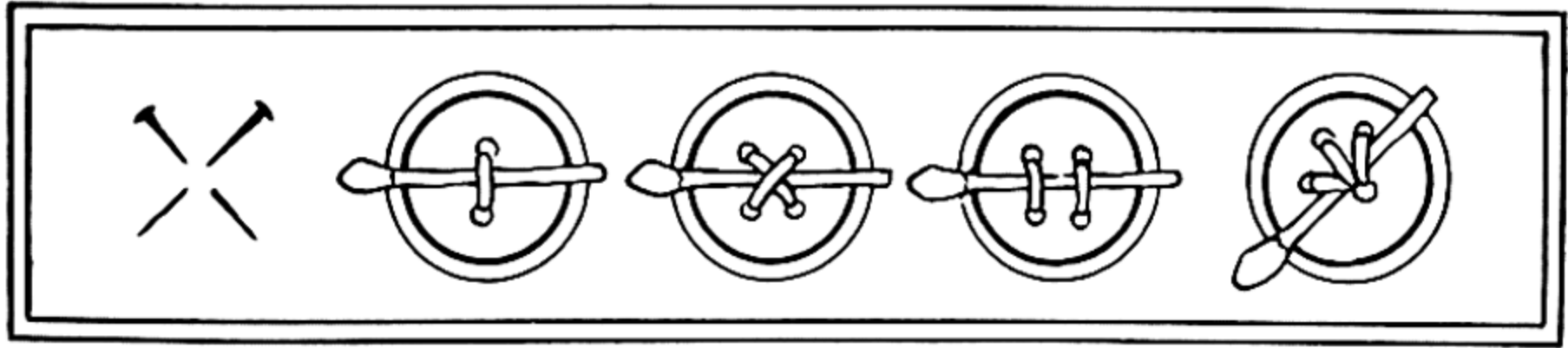
Buttons are generally used on a tailored coat or suit to hold it together; therefore, they should be well fastened to the garment.

Buttons are of two types: those with holes and those with shanks. If buttons are used to hold a coat together rather than to add decoration, they should be sewed on after the buttonholes are made. When the location of the button has not been previously marked, try on the garment, lap the center front right over left in correct position, and mark the place for the buttons at the end near the outer edge of buttonhole, using basting thread, a pencil, or pins. Mark all button locations before sewing any of them on.

Linen thread is strong and best serves the purpose for sewing on

buttons. If linen thread is not available, try heavy-duty thread, buttonhole twist, or silk thread. Use a double thread and make a knot at the end. The type of thread used depends on the fiber of the fabric.

Buttons with Holes. Insert the needle point on the right side of



1.

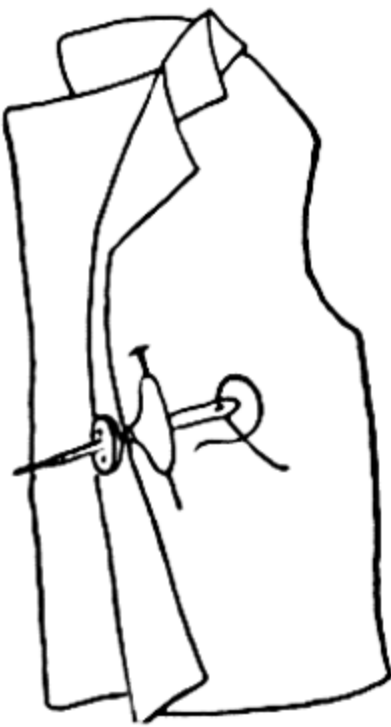
2.

3.

4.

A. Marking location.

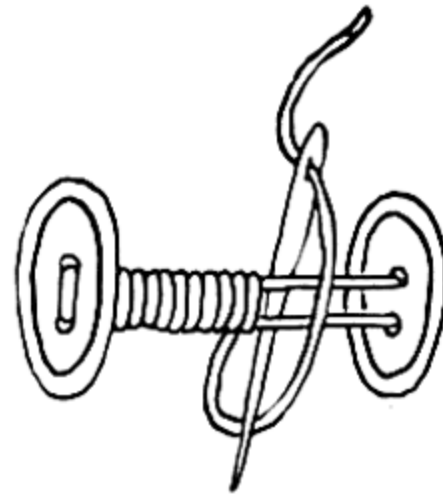
B. Different ways of sewing on buttons.



C. Sewing on stay buttons.



D. Sewing on buttons with a shank.



E. Making link buttons.

Fig. 32. Methods of sewing buttons on tailored garments.

garment to sew on a button with holes, pass the needle up through one of the holes to the top side and back through a different hole to the underneath side of garment. Hold the button away from the garment from $\frac{1}{8}$ to $\frac{1}{4}$ inch, and sew back and forth seven or eight times, or until the holes of the button are filled with thread. Bring the needle up to the top side underneath the button and wrap the

thread around the group of threads between the coat and the button until it is covered and forms a stiff, cordlike shank. The purpose of the shank is to provide space for the thickness of the fabric at the buttonhole and to prevent the button from pulling off the material after use. If the fabric is not very thick, a shorter shank may suffice. In this case, place a match or a toothpick underneath the threads on the top side of the button. When the button is sewed on, remove the match, pull the button up away from the cloth, and make the shank as described above. Buttons with holes may be sewed in various ways. Figure 32B 1-4 shows different methods of sewing the threads through the holes. Fasten the thread on the wrong side of the fabric with several small over-and-over stitches, then tie the ends of the thread. Catch the coat facing to the button, but do not let the threads show on outside of the facing.

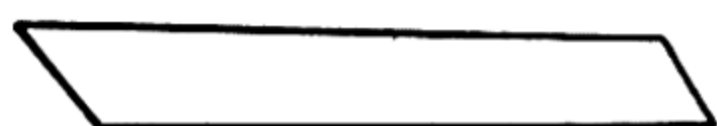
Stay Buttons. A stay button is a small button placed on the underside of a fabric, just underneath the button on the top side of the coat or suit. This button is used on tailored garments that receive hard wear, such as coats and jackets. Sew through each button so that the stay button is fastened to the garment on the wrong side and the button on the right side is sewed in the same operation (Fig. 32C).

Buttons with Shanks. When buttons with shanks are sewed on, turn the shank to one side and then sew back and forth through the shank and cloth several times. The longer the shank, the less loose the threads need to be between cloth and button, since the shank is on the button instead of being made with thread (Fig. 32D).

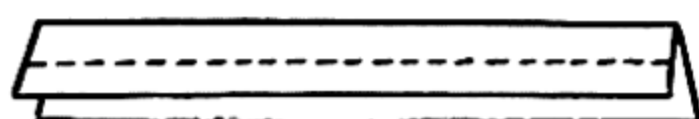
Link Buttons. These fasteners are made by connecting the two buttons together with threads and filling the distance of thread between the two buttons with blanket stitches until the thread forms a stiff cord. These links may be used to hold a coat or suit jacket together when buttonholes are placed on each side of the opening (Fig. 32E).

Making Cloth Loops and Frog Fastenings for Coats and Suits

Coats and suits may also be fastened with loops and buttons, or frogs. These fastenings are both practical and easy to fasten as well



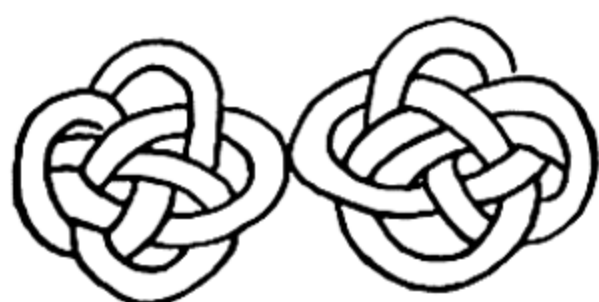
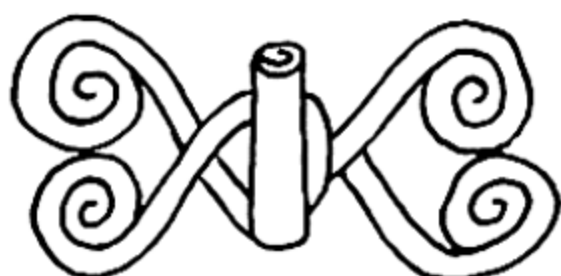
A. Loop strip.



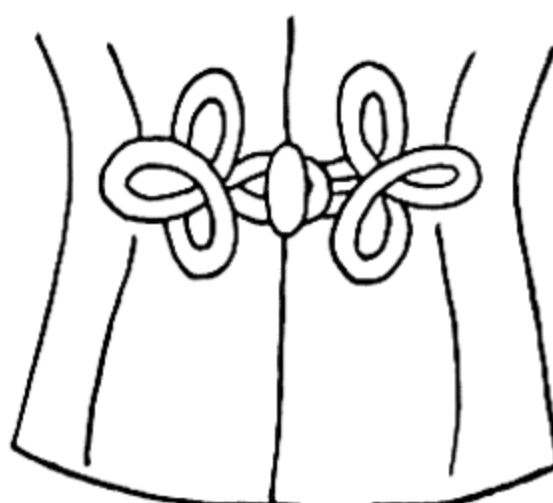
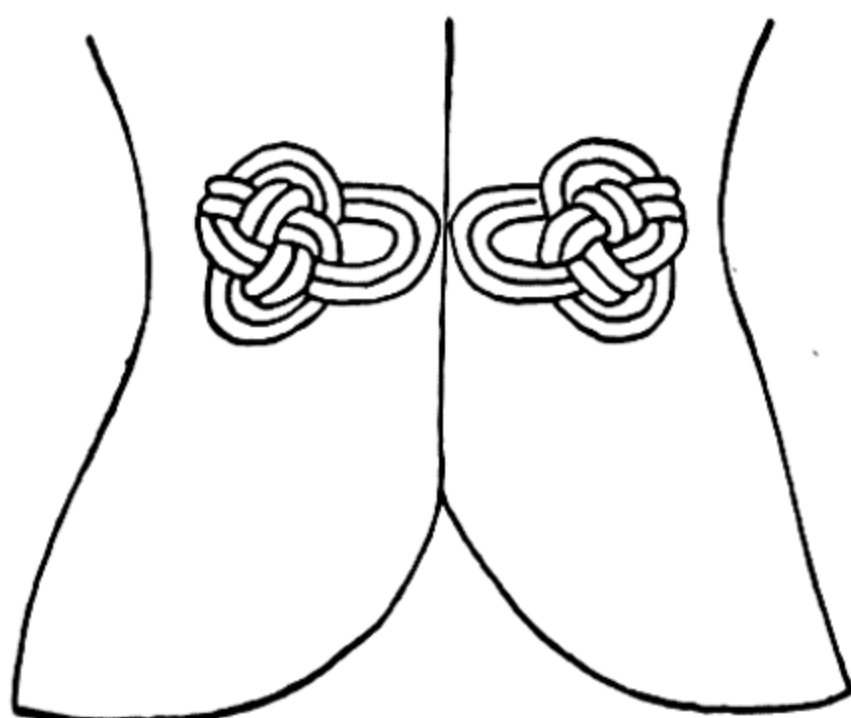
Loop strip folded and stitched on wrong side.



B. Turning loop strip right side out.



C. Designs for frogs.



D. Frogs and loops placed on suit jackets.

Fig. 33. Making loops and frogs for semitailored garments.

as decorative. There are several kinds of loop fastenings: fabric loops, buttonhole or thread loops, braid loops, and fancy cords without a covering.

Fabric loops are strips of the garment or of a contrasting material. Loops may be corded or self-filled by seam edges. To make the fabric loop, cut a bias strip of fabric 1 inch wide. Fold the strip lengthwise with right sides together, crease in the center, and stitch the desired width. To turn the fabric, sew a threaded bodkin to one end, and draw the cording through or use a wire hook and pull it through. Figure 33 shows the making of cording for loop buttonholes, which is the same for fabric frogs. A good width finished is from $\frac{3}{16}$ to $\frac{1}{4}$ inch.

For a coat with a facing, insert the loops in the seam between the facing and garment on the inside before stitching the seam. When curving the loops, turn the seam edge to the inside. Have the loops of sufficient size to be placed easily over the button. Then turn facing to the inside of garment and press.

Braid loops are cut the desired length and sewed into the garment edge in the same way as the cloth loops.

Thread loops are seldom used as fastenings for tailored garments.

Frogs are cloth cording or braids made into various designs and attached to the front opening of a suit or a coat. Frogs are usually placed on each edge of the coat, held together by snaps, hooks and eyes, or buttons. The cloth cording may have a cord inserted, or the cording may be self-filled with the seam. Figure 33 shows cloth loops on a dressmaker suit. Frogs may be made on heavy paper, and then fastened securely together at all crossings. When the frog has been completed, remove it from the paper, place it on front edge of coat, and sew it in place with small stitches on the underneath side of the garment.

SUGGESTED EQUIPMENT AND METHODS FOR PRESSING FABRICS AND GARMENTS

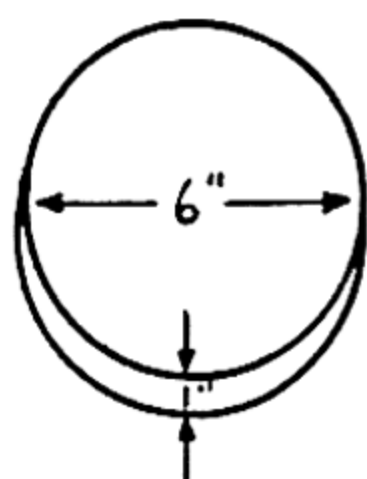
SINCE pressing can make or mar the garment, using the correct method of pressing is very important. There is a suggested method for each fabric. It is very important not only to press the fabric correctly before it is cut, but to use effective methods for pressing a tailored garment in the process of construction and in the finished state. The purposes of pressing are to form crease lines, to flatten edges of garments, and to set the shape of the garment to fit body curves, such as shrinking the fullness from the upper part of the sleeve so that it fits over the shoulder curve. To give a suit or a coat a professional appearance, pressing is one of the first requisites. Do not alter the texture of cloth when you press or shrink it.

It is necessary that a student of tailoring understand the difference between pressing, ironing, and shrinking cloth. Pressing means placing the iron on the fabric, raising it, and placing it on again, while ironing is moving the iron flat along the fabric surface. Shrinking is making the fibers shorten in width and length. For methods of shrinking materials, see Section 10, p. 93, "Shrinking Fabrics and Findings."

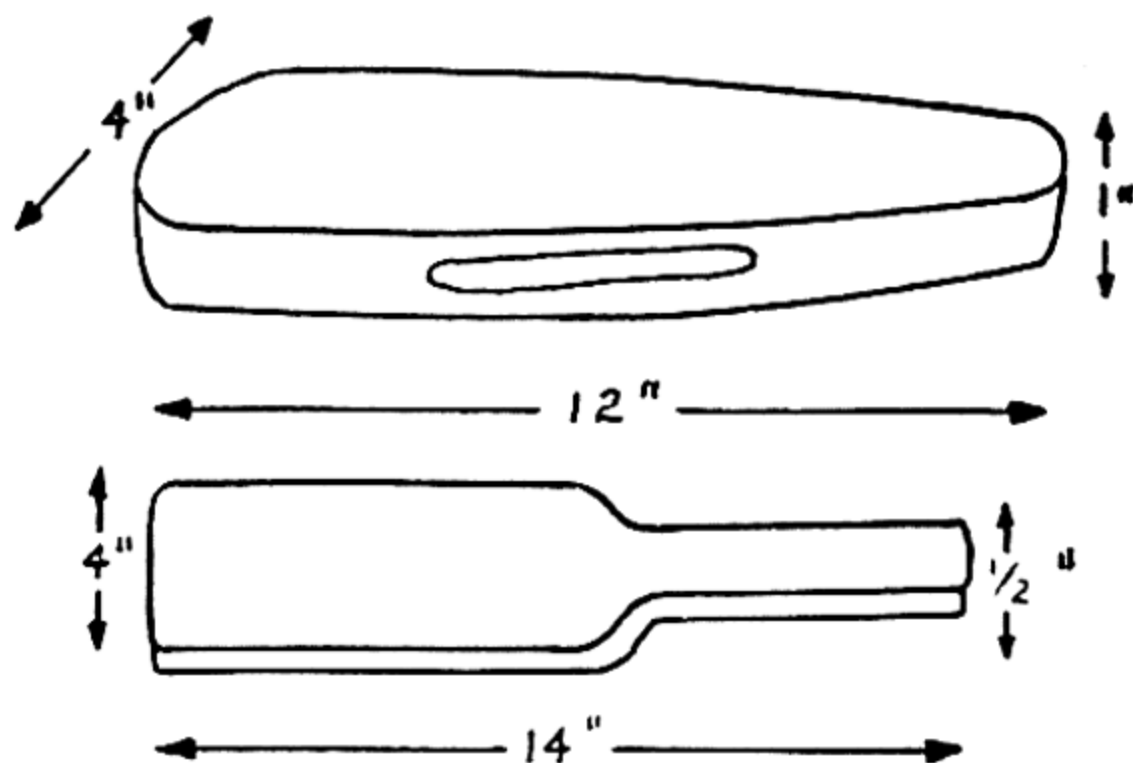
Pressing Various Fibers

Always press with the lengthwise grain of the material rather than with the crosswise grain. Poor pressing can be due to poor equipment, wrong methods, or to haste.

Wool Fabrics. To be able to understand methods for pressing wool fabrics, one must understand some of the properties of wool. Wool is composed of curly fibers that are elastic and easily molded. This fact causes wool to remain in shape when pressed with mois-



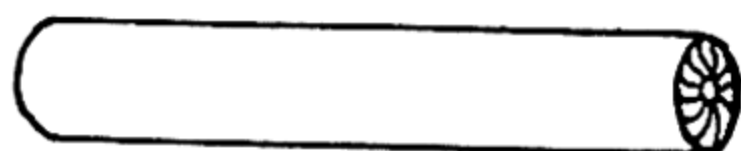
A. Round tailor's press pad.



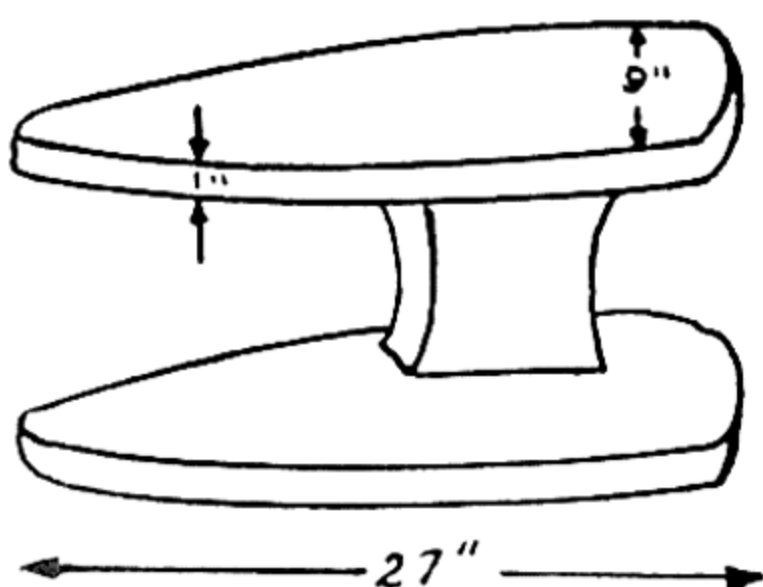
B. Tailor's beaters.



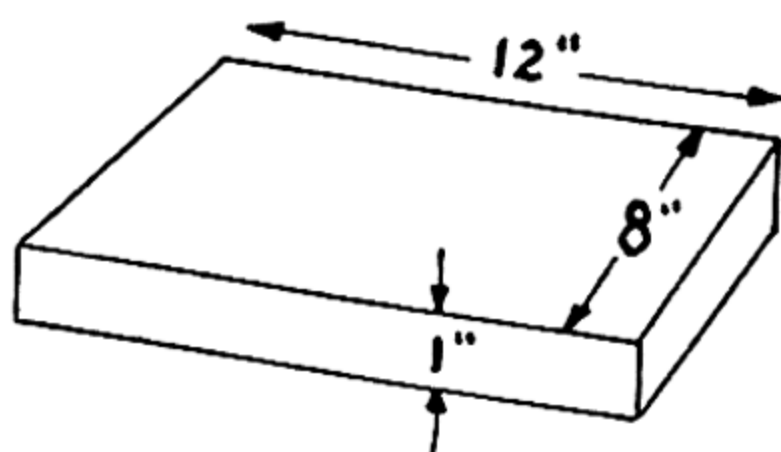
C. Tailor's ham.



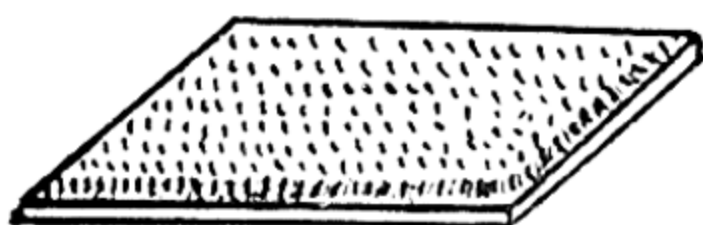
D. Rolled magazine covered and used for seam board.



E. Sleeve board.



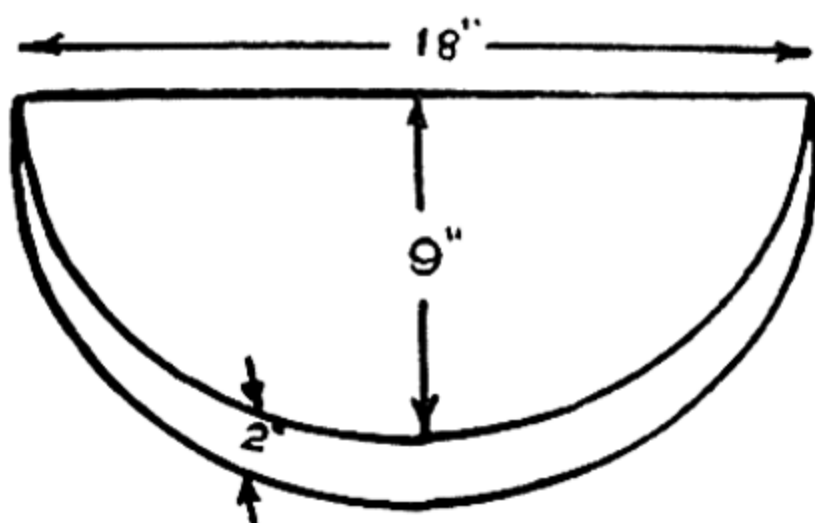
F. Rectangular tailor's cushion for pressing long seams.



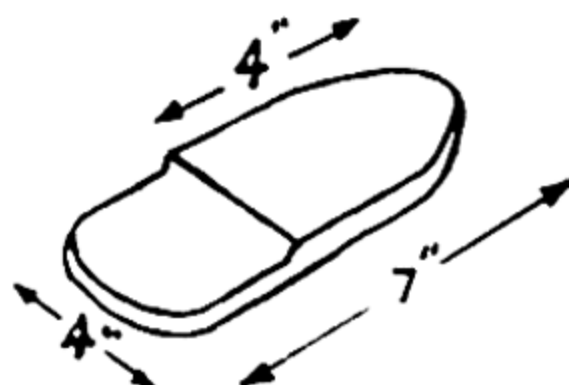
G. Needle board.



H. Oval tailor's cushion.



I. Cheese or wood press block.



J. Pressing mitten.

Fig. 34. Types of equipment needed in pressing tailored garments.

ture, heat, and force. If the pressure from the iron and the steam is not applied long enough, the fabric will not remain in shape. Neither should wool be pressed too long, since the fibers become crisp and inelastic, and may begin to decompose, especially when the heat is too great. When using a flat iron for pressing wool, you must place a damp cloth under the iron. Raise the iron and press cloth often to let the steam escape. Press wool on the wrong side; touch the right side as little as possible. Set the iron heat control at the correct temperature before beginning to press. This instruction applies to both a flat iron and a steam iron, if the steam iron has a heat control.

Wool fabrics are most satisfactory when pressed with a steam iron or a steam press, during the construction of a garment. If neither of these is available, use a dampened pressing cloth and a flat iron. Use only the tip of the steam iron where the steam exudes. Stop pressing wool while it is still steaming, and use a tailor's beater to beat out remaining steam (Fig. 34B). Overpressing may cause shiny spots on smooth dull-surfaced material, or it may result in a rough surface on smooth materials.

Silk Material. It is advisable to know something about the method of pressing silk, since many tailored garments are combined with or lined with silk. Some silk material can be laundered with as much ease as cotton. If silk is washed, press while damp with a warm iron. When silk is pressed dry, be careful not to use an iron that is too hot. Silk is an animal fiber and will deteriorate rapidly under excessive heat. Silk crepes demand careful pressing to prevent removal of the crinkles. A dry pressing cloth or two layers of tissue paper should always be placed between the damp cloth and the fabric to prevent spotting. Always press silk on the wrong side unless a press cloth is placed between the fabric and the iron.

Cotton and Linen. Cotton and linen material may be pressed with a flat iron or with a steam iron. When a shiny appearance is wanted, press on the right side. For a dull finish, press these materials on the wrong side. Set the heat control on the iron correctly for each fabric. A damp pressing cloth may also be placed on cottons and linens while pressing them. A steam iron can be used satis-

factorily for pressing these fabrics during the construction process, but press the fabrics until dry. Use moisture only on preshrunk fabrics.

Rayons. Rayon fabrics can be injured readily by too hot an iron. Press rayons on the wrong side under a press cloth. Many rayons will shine when pressed; therefore, they should never be pressed on the right side. Be certain that the temperature of the iron is suited to the rayon fabric, since cellulose acetate rayon will stick to the iron and become crisp when the temperature is too high.

Pressing Equipment

The worker can always do a better job of pressing when good equipment is available; for pressing tailored garments, the proper type of pressing equipment is invaluable. There are three types of irons that may be used for pressing; namely, a regulation flat iron, a steam iron, and a tailor's iron. Most homemakers and students would be likely to use a flat iron and a dampened pressing cloth, or a steam iron.

Other items of equipment needed are an ironing board, sleeve board, press cloths, tailor's padded rolls and cushions, needle board, a tailor's beater or clapper, and a wood press block.

Flat Iron. The iron is an indispensable piece of equipment. A flat iron for pressing all fabrics can be used when a steam iron is not available. An iron of five or six pounds, with a wattage of 800 or 1,000, sharp-pointed end, smooth surface, comfortable handle, and a heat control is considered good for pressing. Not all fabrics require the same amount of heat. When pressing with a flat iron, be certain to adjust the heat control properly for the fabric being pressed. The heat control designates the temperature for various fibers, such as rayon, wool, cotton, linen, and silk. Before placing the heated iron on the fabric, test it on a scrap of material for correctness of temperature. If the temperature control dial is set for cotton, the iron may melt an acetate rayon coat lining.

Steam Iron. A good steam iron is an asset in pressing. It may be used for pressing all types of fabrics. The best type of steam iron has

a heat control that regulates heat when set correctly for the various fabrics. This type of iron is especially beneficial when the worker is pressing wool garments, as wool does not scorch readily when pressed with a steam iron. Funnel and measuring cup for filling the iron are essential.

Steam Press. Not only a steam iron but a steam press for pressing the garment both during the construction process and after it has been finished aids in giving a professional appearance to a strictly tailored coat or suit.

Tailor's Iron or Tailor's Goose. These irons are available in various sizes, but a 12-pound iron is adequate for most home tailoring work.

Ironing Board and Cover. For good pressing during the construction of a garment, a steady, well-padded, and smoothly covered ironing board is needed. Be sure that all sizing has been washed from a new ironing board cover before using it; otherwise, starch will be left on the garment and the iron will stick to the cloth. A board 5 feet in length and 12 to 14 inches in width with $\frac{1}{4}$ inch of padding is recommended.

Sleeve Board. A detachable, adequately padded sleeve board is an asset in the pressing of tailored garments (Fig. 34E). It is almost indispensable in pressing seams of sleeves. It is also useful in pressing darts. A board with rounded ends approximately 27 inches in length, 9 inches in width, and 1 inch thick is easily handled. This board should be covered and padded in the same manner as the ironing board.

Tailor's Cushions. Tailor's cushions can be made to suit individual needs of the worker. A tailor's cushion is made of heavy fabrics, such as drill or duck. The shapes vary from complete circles to long rectangles. One shape (Fig. 34A) is a round cushion about 6 inches in diameter and 1 inch in thickness. It is stuffed tightly with lint cotton or sawdust. It is made by cutting two $6\frac{1}{2}$ -inch circles and a strip $1\frac{1}{2}$ inches wide and sufficiently long to reach around the circle. Sew the circles to the strip, one on each side, using $\frac{1}{4}$ -inch seam allowances. This cushion is used for shaping the creaseline of the collar. A cushion that is rectangular (Fig. 34F) in shape may

be constructed in the same manner as the circular cushion. This cushion is useful in pressing long seams of skirts and coats. Figure 34H shows a cushion made of wool on one side and cotton on the other. Place wool fabric next to the wool side of cushion when pressing. A wool cushion absorbs moisture, gives a soft finish, and may prevent water spotting. A pressing mitten (Fig. 34J) is useful in shrinking out fullness from the upper part of a sleeve.

The large oval cushion is approximately 8 inches in width at the large end and 4 inches at the small end, and is 12 inches in length. It is useful for pressing curved seams in fitted suit jackets and coats (Fig. 34C). It is referred to as a "tailor's ham."

A padded roll can be effectively used when pressing seams in small areas; for example, the sleeve of a child's coat. To make one, a thick fashion magazine may be rolled up, and a canvas cloth cover made to fit the roll (Fig. 34D). Another style may be made by cutting a rolling pin lengthwise to give it a flat surface on one side. The flat side is placed on the ironing board and the seam placed on the rounded side during pressing.

Cheese or Wood Press Block. This block is semicircular in shape. It is made of oak or other hard-finished wood, and may be 10 to 12 inches wide, 1 to 2 inches thick, and 15 to 18 inches in length on the straight side. It may be used uncovered or covered with felt for pressing edges of tailored garments during the construction process. (See Fig. 34I.)

Tailor's Beater. The tailor's beater, pounder, or "clapper," as it is sometimes called, is a necessary piece of equipment for beating steam from wool fabrics (Fig. 34B). It is made of well-dried hardwood, and used to remove steam and flatten seams after they are pressed. It is also used to flatten edges of collars and lapels. There are several types that may be made.

Needle Board. A needle board, sometimes called a "velvet board," is useful for pressing pile fabrics. It is a board with many steel needles about $\frac{1}{4}$ inch in length. A needle board usually has a top presser, which is similar to or the same as the under presser. The wires are attached to a flexible heavy fabric (Fig. 34G).

Press Cloth. Press cloths of varying sizes are needed in pressing

fabrics. A thick press cloth, such as heavy drill, should be used for pressing wool fabrics, but a lightweight material can be used for other fabrics. See that new press cloths are washed in soapy water to free them from sizing, so that they will not stick to the iron. A double press cloth may be made by sewing a lightweight wool and a medium-weight cotton cloth together. The wool side is placed on wool fabric during the pressing. A damp cotton cloth is laid on the dry cotton cloth while pressing. This procedure causes the steam from the two thicknesses to penetrate evenly into the garment fabric. The size 18 by 36 inches is convenient to handle. A small linen dampening cloth or a sponge for dampening the pressing cloth is an added convenience. Some people use a linen press cloth 24 or 27 inches square, since linen contains little lint.

Pressing Garments During the Construction Process

There are two theories in regard to pressing garments during the construction process. One is "press as you sew." Press each seam as it is finished before joining it to another part of the garment. It takes more time and more electricity, of course, to press after each construction process, but many people believe that such pressing is absolutely essential in order to achieve a professional look in the finished garment.

The other theory is "sew the garment, then do the under pressing." This method saves time and electricity by not requiring the worker to stop and press each seam as it is sewed. This method is seldom adaptable to good tailoring. Whether pressing is done while the garment is being constructed or after it has been assembled, there are some specific pressing problems that need attention.

Pressing Seams. The way seams are pressed in a tailored garment helps to determine whether it has that "professional custom-made look," or that "fireside homemade look." The fiber content, the weight, and the texture of the fabric determine the type of seam used, and in turn designate the method of pressing. Press with the grain of the fabric, not against it. Always press a seam before joining it into another seam. Press seam on the wrong side. When seam

allowances are pressed together as in a welt seam, press the seam allowances open first, then press them together.

Seams in cotton suits, such as seersucker or whipcord, can be pressed flat with the point of the iron without any dampening, regardless of the type or the edge finish. A steam iron for pressing seams in all fabrics gives a smooth finish. Press seams in a wool coat or suit with a dampened press cloth or with a steam iron. Beat the seam with a tailor's beater or clapper to remove excess steam.

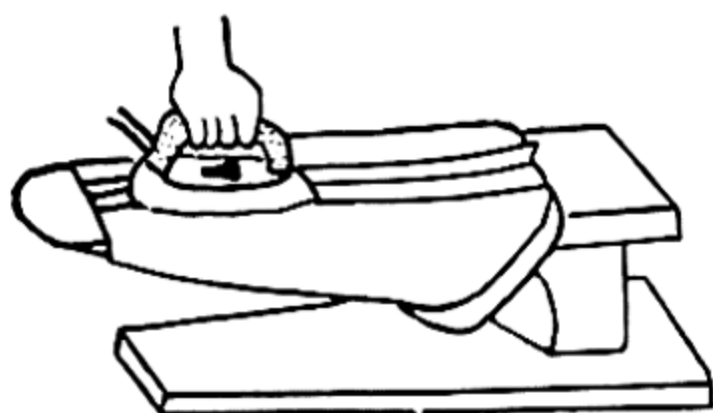
To prevent seam allowance imprints from showing on the right side of the garment, press them on a long padded tailor's cushion or insert a strip of wrapping paper underneath the seam allowance. Hold seams straight and slightly taut while they are being pressed. Press curved seams on the oval cushion or on the tailor's ham (Fig. 34C and 34H). Press long straight seams, such as underarm seams of coats and all seams of skirts, on the long rectangular cushion (Fig. 34F) so that the seam edges will not be imprinted on the right side of the garment.

Some seams, such as edges of collars and front facings, should be basted before being pressed. Always use a long padded tailor's roll (Fig. 34D) or a well-padded sleeve board for pressing seams in sleeves (Fig. 35A).

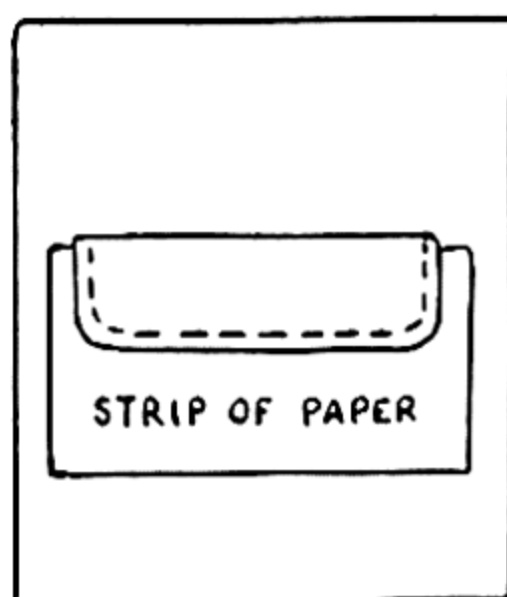
Pressing Pile Fabrics. Use the needle board for pressing velvet, velveteen, and corduroy. Lay the fabric right side down on the needles (Fig. 35D). Steam is permitted to flow from the steam iron into the fabric. When pressing a collar and lapels made of these fabrics, place the two thicknesses of the fabric between the needle boards.

Another method for pressing pile fabrics is to place a damp cloth over the flat surface of a hot iron and hold it near the velvet to let the steam penetrate into the pile.

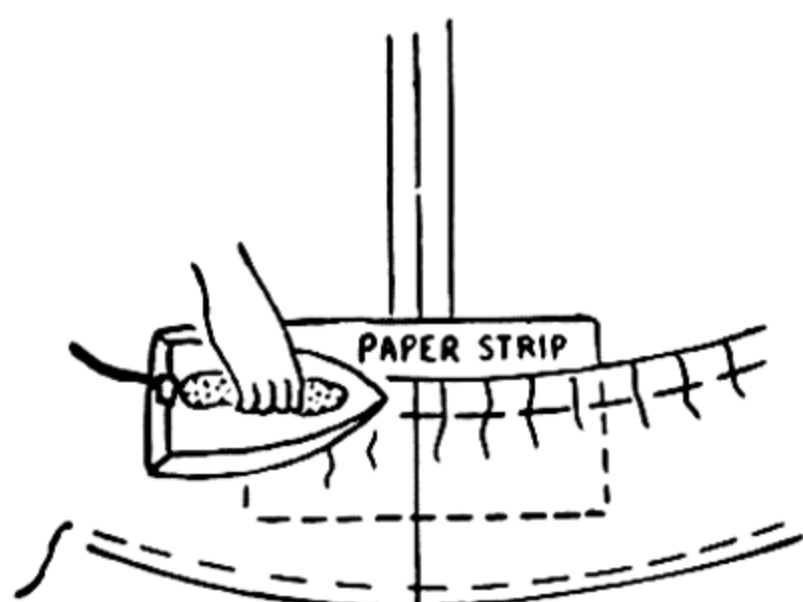
Pressing Darts. Most darts in heavy wool fabrics are cut open and pressed as for a plain seam; therefore, seam allowances are turned in opposite directions. The general rule for uncut darts is to turn and press all front vertical darts toward the center front or back vertical darts toward center back of the garment and to press all horizontal darts, such as those at the elbow of sleeve and at the



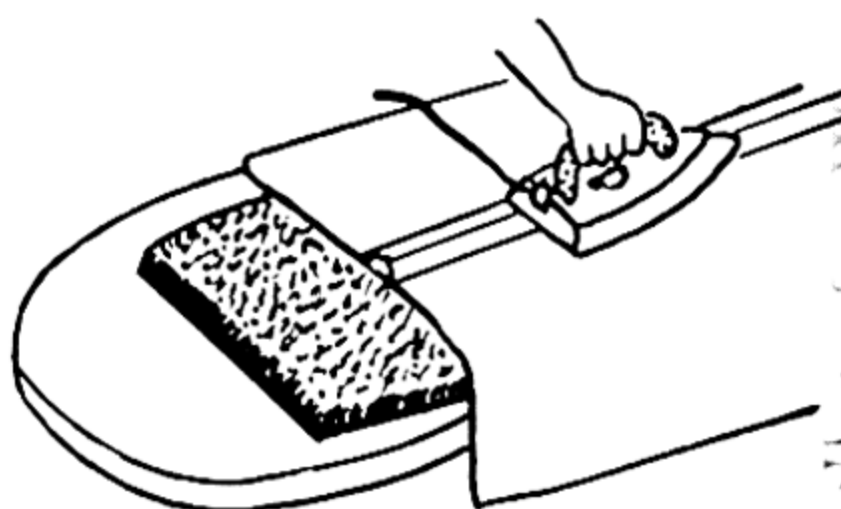
A. Pressing sleeve seams.



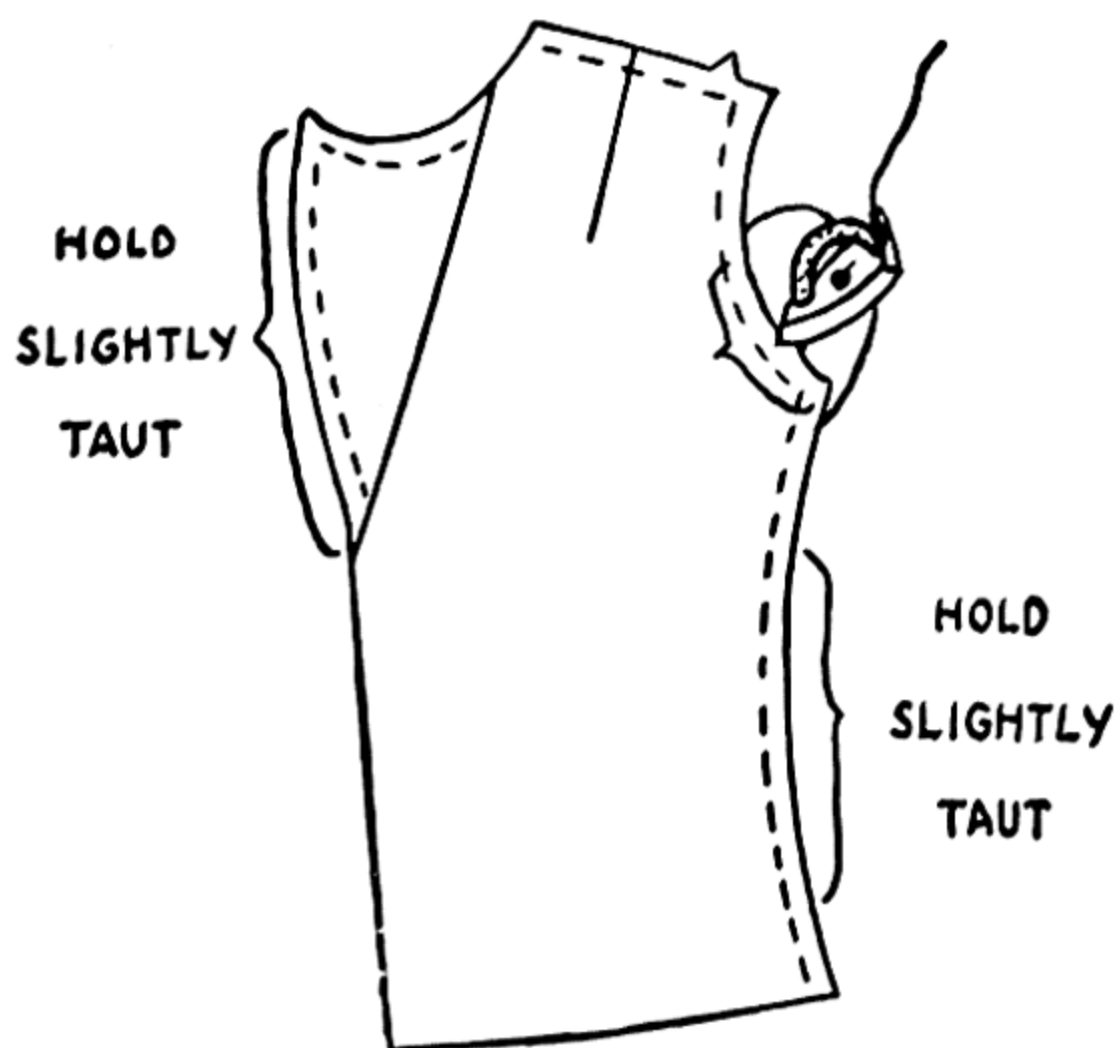
B. Pressing pocket with a flap.



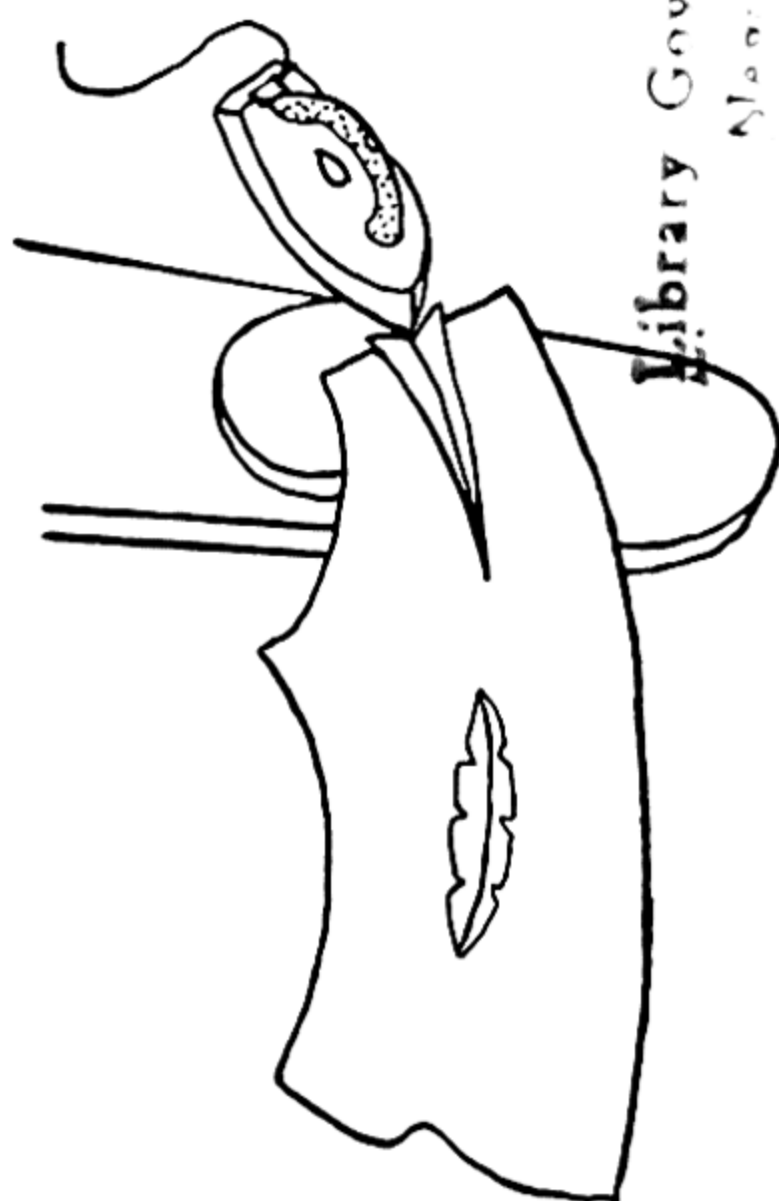
C. Shrinking out fullness in tops of hems.



D. Steam pressing fabrics with a pile weave.



E. Shaping and steam pressing the garment to fit body curves.



F. Pressing darts.

Fig. 35. Special problems in pressing.

underarm of coat front, in the direction the pattern indicates that they are to be pressed. Press all darts on the wrong side first, then on the right side with a steam iron. Press darts prior to stitching them into a seam.

Place a folded strip of brown wrapping paper between the dart and the garment to prevent imprints on the top side of the garment. Press all curved darts over a tailor's ham to shape them to fit the curves of the body. Place the tailor's ham underneath the dart with the right side of fabric next to the ham (Fig. 35F). Darts in the back of a skirt will fit better over the hip curves when they are pressed over the curved edge of a tailor's ham. The same procedure applies to pressing darts for bust fitting in the coat.

Pressing Pleats. Press pleats first on the right side, then on the wrong side because of their thickness. Place a strip of folded wrapping paper between the garment and the pleat edge on both right and wrong sides to prevent the edge of pleat from marking the fabric on top side of garment. Press lengthwise of the pleat, not across it. Press stitched pleats before the belt is attached to the skirt. Press pleats before and after putting in the skirt hem.

Pressing a Skirt Placket. After the placket has been finished, press it before the skirt is attached to belt. Place a damp cloth on top side, then a dry cloth on top of this, to prevent shine when pressing on right side of skirt.

Shrinking Out Fullness in the Top of a Hem. When the hem line has been taken and seams of hem lie parallel with seams of garment, shrink out any excess fullness before measuring the hem with a gauge. Shrink out as much fullness as possible, remembering that worsted shrinks less readily than woolens. Brown wrapping paper may be inserted underneath hem in the same manner as for pleats. Pat the top edge of hem with the point of a steam iron until fullness has been shrunk out. Press folded edge of hem with iron, moving upward toward waistline of skirt. Press so that there is a well-established crease at lower edge of hem.

Shrinking Fullness from the Tops of Sleeves. The fact that most set-in sleeves of coats and suits are cut larger than the armseye necessitates gathering the top of the sleeve between notches or other

indicated marks, such as crosses, to draw in the fullness. The fullness of a sleeve can be shrunk out of a wool fabric very easily. Place the pressing mitten (Fig. 34J) in armseye of the sleeve so that the gathers rest on the cushion. Hold the cushion and sleeve in left hand and press the point of iron along the gathers until the fullness disappears. (See Fig. 53C, p. 229, for method of shrinking fullness out of a sleeve top.)

Pressing the Armscye. There are various methods for pressing a seam in the armseye. If a shoulder pad is used, press the seam of the armseye toward the sleeve and away from the neckline of garment for thin or medium-weight fabrics. Clip the seam allowance first, above the notches on each side of armseye, and let the under-arm seam lie upward toward the shoulder. The shoulder pad may extend beyond the stitching of the shoulder seam the width of the seam allowance, which gives a smooth finish.

Always press the finished armseye seam on top side with oval tailor's cushion inserted into the armseye of the garment. Attempt to shrink out any remaining fullness. When there is fullness remaining, press with the point of the iron turned toward the armseye seam. Figure 53F, p. 229, shows method of pressing armseye seam.

Pressing Pocket Openings. A bound or welt pocket opening should be diagonally basted together just as it will appear when finished, and pressed first on the right side, then on the underneath side, and lightly again on the right side with a steam iron or a dampened press cloth. Be careful not to get lips of bound pocket out of shape.

A pocket with a flap needs a piece of folded wrapping paper placed between the flap and the garment to prevent imprint lines of flap on garment fabric (Fig. 35B).

Pressing the Coat Before Lining is Attached

It is necessary to give the coat or suit jacket a thorough pressing before putting in the lining. The edges of the wool coat or suit should be pressed on wood such as the cheese block or on an ironing board with little padding. Press the coat with the right side or the

outer side next to the wood block. Use a dampened press cloth, and press heavily. Be careful not to get the garment out of shape. A garment that has been well tailored has well-pressed coat edges. Press the lower edges of the coat, beginning on the left side of coat at the lower lapel point and pressing downward around the bottom at hem line up to lower lapel point on the right side. Do this pressing with the front facing side of the coat toward you so that the front edge seam lines can be pressed slightly to the underneath side. Press the top edges of the left side of the coat from lower lapel points upward around the collar and down to the lower lapel points on right side of coat. Press on the right or outer side of the coat so that the seam edges of lapels and the collar may be pressed to the underneath side when the collar and lapels are rolled back in place over the coat. This pressing is done with the right side of the coat toward the worker. Next press the crease line of the collar from the inside on the round tailor's cushion so that the curved edge will remain shaped.

Press the body of the coat on the right side after it has been placed on a tailor's ham cushion. Use a damp cloth. Press the shoulder seams and upper part of sleeve on the small tailor's mitten. Then press the remainder of the body of coat lightly.

Next press the top side of the collar up to creaseline over a tailor's ham so that the shape is not altered. The crease of collar between the "stand" and "fall" at back of collar may extend onto the creaseline of lapel about 1 inch. Last, press the lapels over the tailor's ham with facing side toward the worker.

Removing the Shine from Overpressed Surfaces. If any part of a garment has been pressed so much that it shines, remove the pressing cloth and brush the wool; this tends to raise the nap and liven up the fabric. Use a hard brush for worsteds and a soft brush for woolens. Press the brushed surface lightly with a wool press cloth, as pressing tends to pull up the nap.

Pressing Fabrics with Basting. When basting is necessary before pressing, first press the surface slightly until it is molded into place, then remove the bastings and finish pressing, thus removing any possible basting imprints before they are dry.

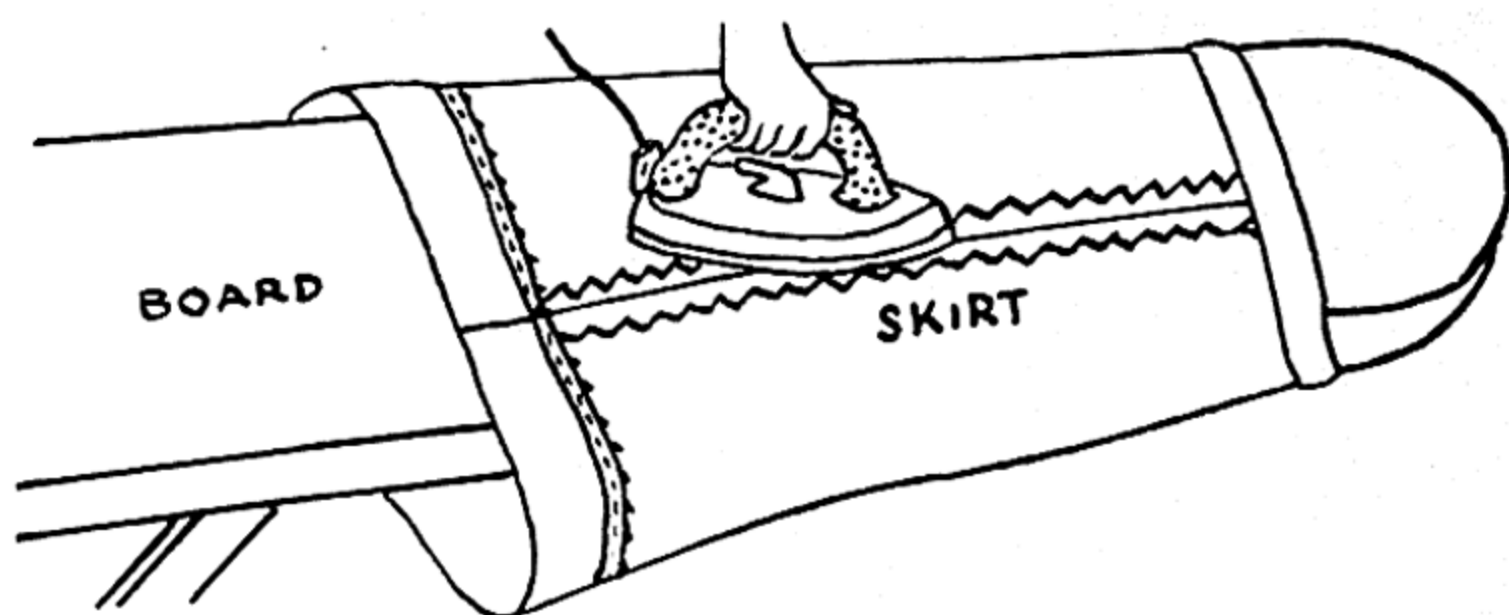
Pressing the Finished Garment

The finished garment may be sent to the dry cleaners for pressing or this work may be satisfactorily accomplished by the student, especially when a steam iron is available. A steam iron may be used for the final pressing job, but a flat iron and a press cloth do not satisfy the requirements for a beautifully pressed garment.

Pressing the Skirt. Press seams well but do not press hard enough or long enough to leave seam imprints on the skirt (Fig. 36A-1). Most suit skirts are fitted rather snugly over the waistline and hip line; therefore, it is well to place a tailor's ham underneath the skirt at belt and hips, as shown in Fig. 36A-2, to give the skirt a smooth rounded shape. Let the right side of the skirt be on top. Place a dampened press cloth over the skirt, and a dry cloth on top of the damp cloth; then press the skirt lightly, moving the iron upward toward the waist with the iron parallel to the seam lines. Press the belt with steam iron moving forward and parallel to the edge of belt, and keep the belt straight and slightly taut ahead of your iron on the board.

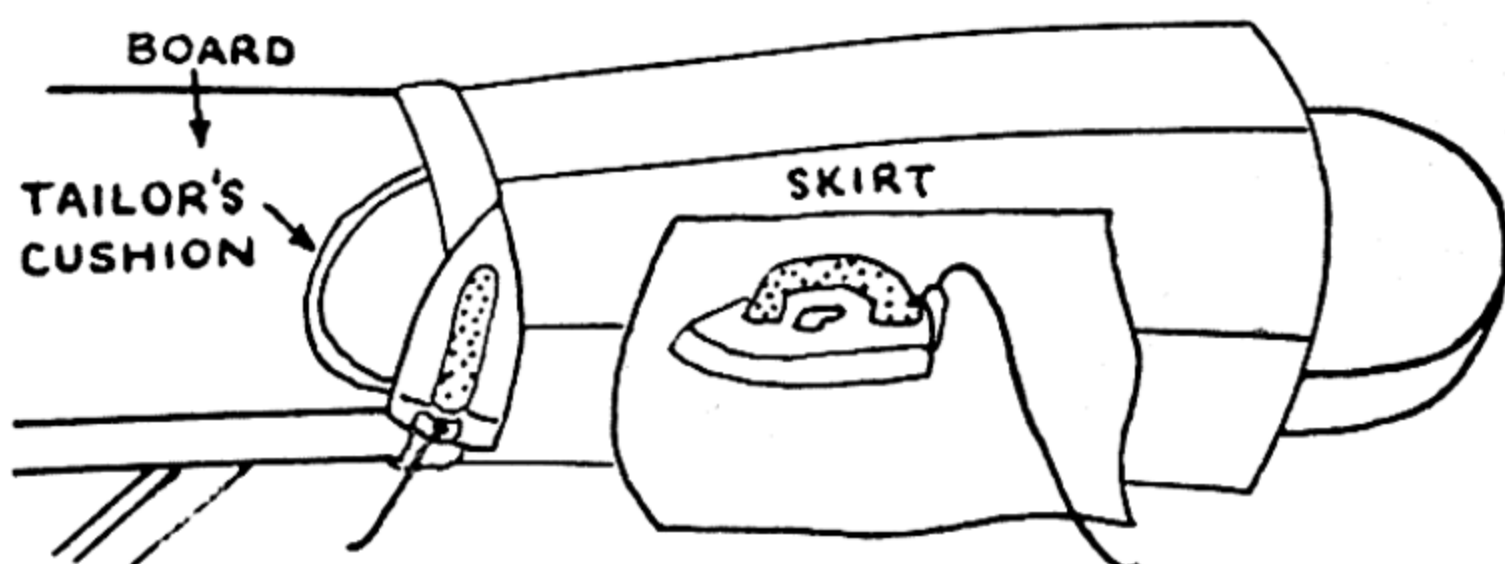
Pressing the Coat. When pressing is done by the worker, she should remember to press the lined coat or suit jacket on the right side, especially if a steam press is used. Press double surfaces, such as collars, lapels, front facings, and skirt belts on both right and wrong sides in order that steam may penetrate through all thicknesses of the fabric. Do not press creases in the lapels or sleeves. The general rule in pressing the finished garment is to press left front, then left back, right back, right front, then the sleeves, then collar, and last the lapels, but this rule varies with the presser. Figure 36B shows one method of pressing the finished suit jacket. Follow the arrows in procedure for pressing.

If your coat or suit is taken to a dry cleaner for pressing after it has been finished, it will probably be pressed on adjustable machine operated by air and steam. The coat is placed on a machine similar to a dress form. The foundation garment on the form is blown up to the size of the coat being pressed. Steam is then blown



(Wrong side)

A-1. Pressing the finished skirt.

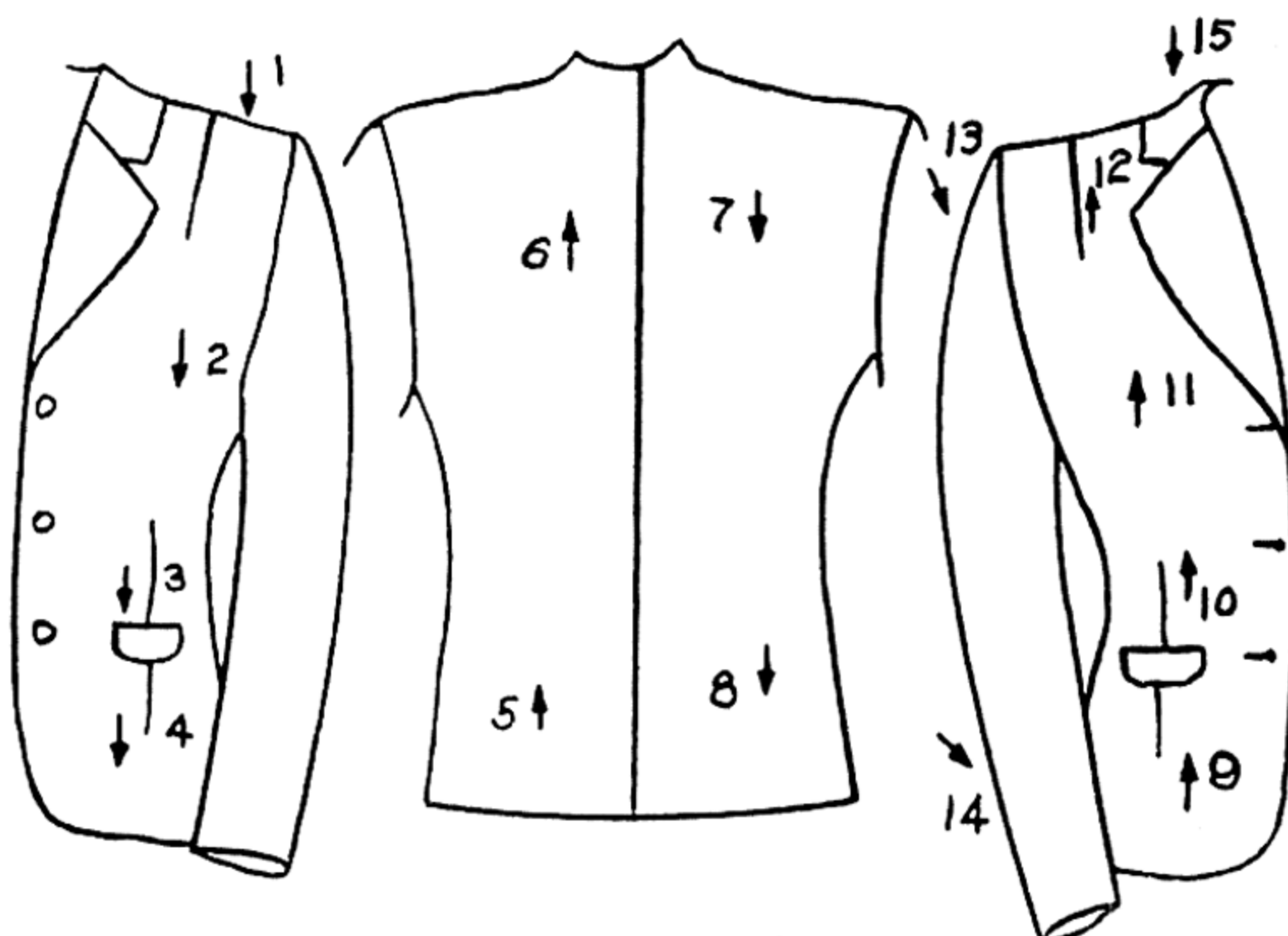


(Right side)

A-2. Pressing and shaping top of suit skirt, and pressing the remainder.

FRONT

BACK



ORDER OF STEPS IN PRESSING COAT

B. Pressing the finished suit jacket.

Fig. 36. Pressing the finished garment.

through the entire garment. After it has been steamed, cold air is blown through the garment to dry out the steam left in the garment. This method of pressing is especially adaptable to the pressing of tailored wool suits and coats. It not only raises the nap of the wool but prevents seam imprints and shine on the right side of the garment. A special adjustable sleeve is also used. The presser is blown up to fill the size of each sleeve, and the sleeves are pressed in the same manner as the coat.

Place suit or coat on a flat surface, such as a table, to let it dry thoroughly before placing it on a hanger for storage.

Pressing the Lining of Coat or Jacket. In pressing the lining, always press the body of the coat with the coat side on the board and the lining side up. To prevent scorching, place a dry cloth over the lining before pressing it. Press a sharp, smooth crease in the lining edge where it has been attached to the front facings and at bottom to suit jacket. A lining unattached at the bottom of a coat should have a sharply pressed edge. Press the pleat in back so that it has a crease on the true grain line.

Turn the sleeve wrong side out, slip the sleeve on a sleeve board, and press from the bottom upward. Let the armscye rest over the end of board at top of sleeve so that any remaining wrinkles may be pressed out.

PROCEDURE IN MAKING THE SUIT SKIRT

Standards for a Well-Made Suit Skirt:

A. *Right Side*

1. Straight seam lines adequately pressed and perpendicular to the floor.
2. Freedom from imprints of darts, seam allowances, placket finishes, and hem lines, due to incorrect method of pressing.
3. Stitches in hem evenly spaced and inconspicuous on right side.
4. Skirt band of an even width, with the grain lines straight at each edge and machine stitching evenly spaced from edges, when it is used.
5. A generous lap of belt at placket. Extension of belt beyond skirt at least 1 inch at each end.
6. Skirt overlap of belt fastened with button and neatly made buttonhole, or with snaps.
7. Slide fastener concealed underneath seam line from $\frac{1}{8}$ to $\frac{1}{4}$ inch, and evenly stitched from edge on top side.

B. *Wrong Side*

1. Seam allowances of an even width throughout the seam, well pressed, with edges appropriately finished for the fabric, such as by pinking or overcasting.
2. Hem even in width and fullness controlled by either gathers or shrinking, or both, in preference to darts or pleats.
3. Seams inside hem pressed open. Seam line of hem meets seam line in skirt.
4. Seam allowances in pleats clipped at top edge of hem.
5. Seam tape stitched to hem evenly $\frac{1}{4}$ inch over cut edge and without pleats.
6. The underlap end of belt fastened to belt with hooks and eyes that are correctly attached to fabric on the underneath side.

7. Wide seam allowances clipped to within $\frac{1}{3}$ or $\frac{1}{2}$ inch of seam stitching at the edge of belt at waistline to prevent a drawn appearance of seams.

Making a suit skirt is a much less difficult task than making a suit jacket or a coat with an interfacing and interlining. It would seem best to make the suit skirt before making the suit jacket in order to become familiar with handling the fabric, and to have the skirt ready to put on when fitting the suit jacket over the hips.

A thick, heavy skirt fabric may cause the jacket to be too tight unless it is fitted over the skirt. It is also much easier to know whether the lining sags below the hem line of the suit jacket or pulls the hem line up in other places as it slides over the skirt fabric.

After the design and pattern for a suit have been chosen, it is assumed that the following sections have been studied before making the skirt:

Section 9—"Studying, Fitting, Altering, and Testing Pattern in Muslin."

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

Section 13—"Making and Finishing Darts in Semitailored and Tailored Garments."

Section 14—"Methods of Making Various Kinds of Pleats."

Section 16—"Adequate Fasteners for Women's Tailored and Semi-tailored Garments."

Section 17—"Suggested Equipment and Methods for Pressing Fabrics and Garments."

Lining the Upper Part of Suit Skirt. Many skirts become baggy after wear, especially when they are made of a loosely woven fabric, or are fitted tightly, or are worn by a person with large hips.

To prevent skirts becoming out of shape, line them with a firmly woven material, such as rayon taffeta or nonstretchy flat crepe. Your suit jacket lining material may be used if it is the same color as your skirt. A color that blends or is the same as the skirt fabric is always suggested. To prevent the side seams from pulling to the back, put a lining in both front and back of the skirt.

Cut the lining by the skirt pattern, but make it long enough to reach well below the hip when the wearer is sitting. The lining may be cut the same size as the skirt pattern and the seams made slightly larger than the skirt seams so that the lining fits a little more snugly than the skirt when the skirt is turned right side out.

The lining may be sewed in with the skirt seams, or it can be stitched separately and machine-stitched or fastened with hand stitches to the side seams of the skirt before the belt is attached. The seams of the lining at the placket should be turned under and hand hemmed to the edge of the skirt placket seam allowances. Where a slide fastener is used in the placket, lap the lining edges over the tape edges of slide fastener and hem the two fabrics together. This method gives a smooth finish and prevents the seam allowances of skirt from catching in the metal of the fastener.

Basting and Stitching Darts. Baste, stitch, and finish darts according to suggestions in Section 13. Also see Section 9, p. 85, "Consider Location of Darts in Fitting." Figure 18 (p. 113) shows methods of finishing darts. Read Section 17, p. 164, "Pressing Darts" before pressing the darts in your skirt.

Basting, Stitching, Finishing, and Pressing Pleats. Baste and stitch pleats as instructed in guide sheet of commercial patterns. Suggestions are available in Section 14 for making the various kinds

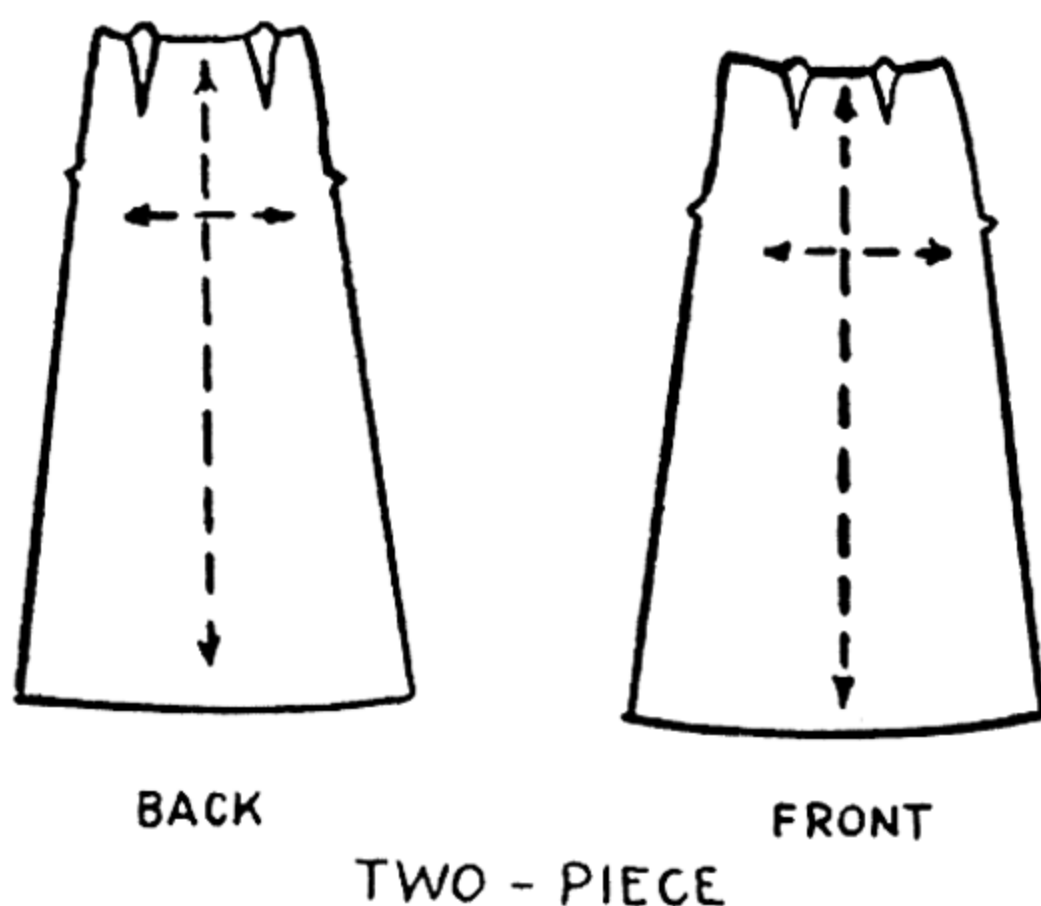


Fig. 37. Location of grain lines for a two-piece skirt.

of pleats. Before pressing pleats, read Section 17, p. 166, "Pressing Pleats."

Basting the Skirt Together. Place the seams together with edges even and notches matched. Pin and baste just off the marked seam line. Use even basting stitches on seam lines above the hip (Fig. 2A, p. 60) and uneven basting below the hipline (Fig. 2B, p. 60). Mark the center front and center back on the right side with guide basting (Fig. 2D), or with uneven basting. When there is a seam in center front and center back, the center marking is omitted. Figure 37 indicates lengthwise and crosswise grain-line locations for a two-

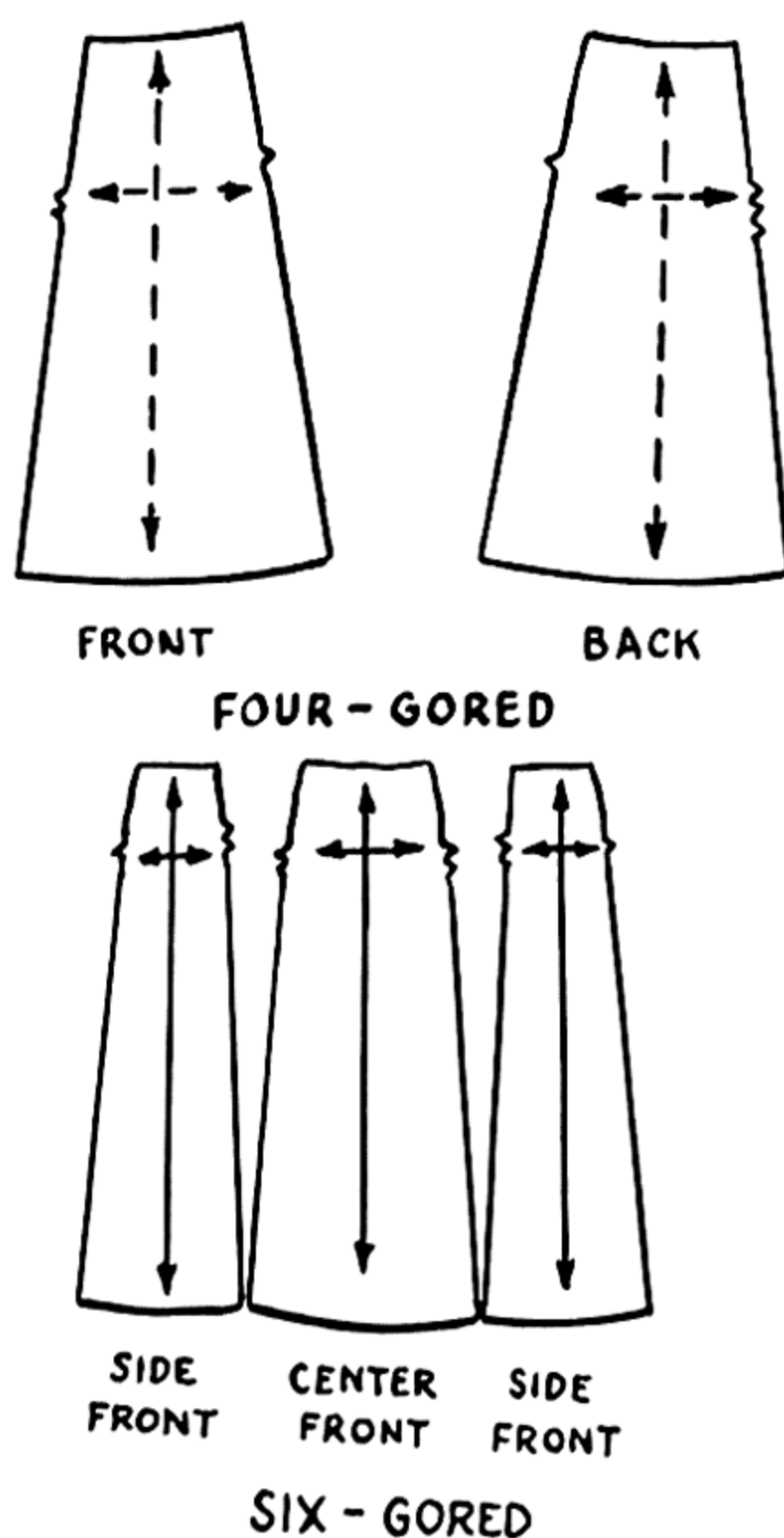


Fig. 38. Correct location of grain lines for a four-gored and a six-gored skirt.

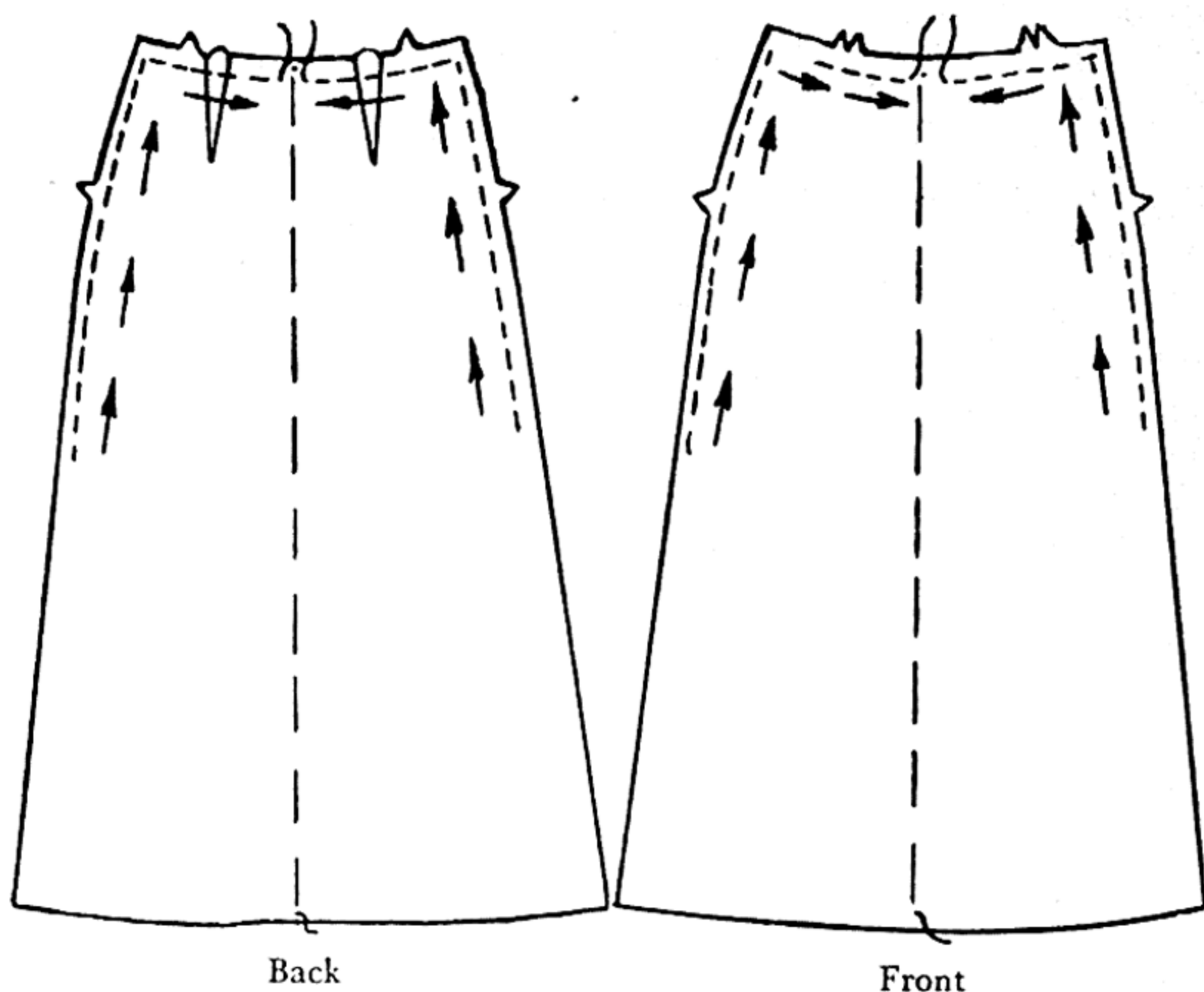


Fig. 39. Arrows show direction of stay-stitching seam lines in a two-gored skirt.

piece skirt, and Fig. 38 gives location of grain lines on a four-gored skirt and a six-gored skirt.

Stay Stitching. The seams of a skirt may be stitched singly along the edges in the direction shown by the arrows in Fig. 39. The purpose of stay stitching is to prevent edges from stretching and to hold the grain in its correct location. The direction for stay stitching will be determined by the cloth. Slide the fingers along the cut edge to find whether or not the edges stretch. If so, stitch in the direction that will prevent the stretching and hold the grain in the correct location. This procedure is not needed on seams that are cut on the straight of the material unless the material stretches badly. Place the stay stitching about $\frac{1}{8}$ to $\frac{1}{4}$ inch from the marked seam line or the width of the wider prong on the presser foot. Sometimes stay lines are placed nearer the seam line, when stitching is done by a skillful seamstress.

Fitting the Skirt. Here are a few suggestions for fitting the skirt when a test garment of muslin has not been made. After the seams have been basted, put on the skirt or put it on a dress form if you have one, then anchor the center front and center back. Pin the skirt in place to the foundation garment. Lap correctly the seam opening at placket, and pin it in place. Check all lengthwise seam lines to see that they are perpendicular to the floor. Drop a plumb line at center front, center back, and underarm seams to see that they are parallel with the plumb line. (A plumb line is a weight such as a pair of scissors tied to a string or a tape measure.) If seam lines are not straight, the skirt may need alteration. Check crosswise grain lines. The crosswise grain lines should lie parallel to the floor at center front and center back.

The skirt should fit snugly around the waist and easily over the hips. The skirt should be from 1 to 2 inches larger around the upper hips and 2 to 4 inches around the lower hips than the hip measurement taken while standing. Suit skirts should fit rather snugly. Skirts cut on straight lines, such as a two-piece or a four- or a six-gored skirt, are often used in a strictly tailored suit. Read Section 9, p. 85, "Consider Location of Darts in Fitting."

If the skirt is to fit properly, it should be fitted over the foundation garments with which it will be worn. Always stand when fitting a skirt, but test the comfort of the fitting by walking and sitting down. Width of the skirt is also to be considered in relation to comfort. A skirt that is too tight will not only get out of shape easily, but will crawl upward in front when one sits down or walks. The width at bottom is usually 10 to 20 inches larger than at hips, but this proportion will depend upon the style of skirt.

Body irregularities often require special fitting observances. When one hip is larger or higher than the other, fit both sides of the skirt on the body.

A protruding abdomen will cause a skirt to be shorter in the front, the side seams to pull to the front, the hem line in front to extend outward, hem line in the back to cup to the legs, and crosswise wrinkles to appear at side hip seams. To remedy this fitting problem, rip the side seams apart, pull the skirt front upward above the back,

form a new side seam line, then establish a new waistline and hem line. If a skirt has crosswise wrinkles immediately below the waistline at the back, it may be due to the tightness of the skirt around the hips. Make the lengthwise seam at hip smaller; then the skirt will tend to drop down and the wrinkles disappear. Crosswise wrinkles that are caused by a sway-back may be removed by lifting the skirt at the waistline in the back, or by taking a deeper seam across the skirt back at the waistline, with no change in the seam at the underarms.

The Usual Procedure in Fitting a Suit Skirt Twice.

Preparation for First Fitting:

1. Baste darts, pleats, or tucks if design includes them.
2. Pin and baste center front and center back seams, if not done before basting pleats in place.
3. Pin and baste front and back skirt together along side seams.

Procedure in the First Fitting:

1. Try on the skirt with the wrong side out, and anchor seams to proper positions over the kind of foundation garments you will wear.
2. Fit belt to body and get correct length, including the lap.
3. Pin skirt to the belt, then make alterations where needed.
4. See that skirt fits snugly at waistline.
5. Establish line for slide fastener or other placket finish. Place a row of pins along each seam line for length of placket if it is not the same as the original marked seam line.
6. Check crosswise grain lines to see that they are parallel with the floor at center front and center back of two-gored or six-gored skirt.
7. Check all lengthwise grain lines. See that they are straight and perpendicular to the floor.

Preparation for Second Fitting:

1. Stitch and press all darts, pleats, or tucks.
2. Stitch lengthwise skirt seams according to instructions given in "Stitching and Finishing Seams." Press each seam well.

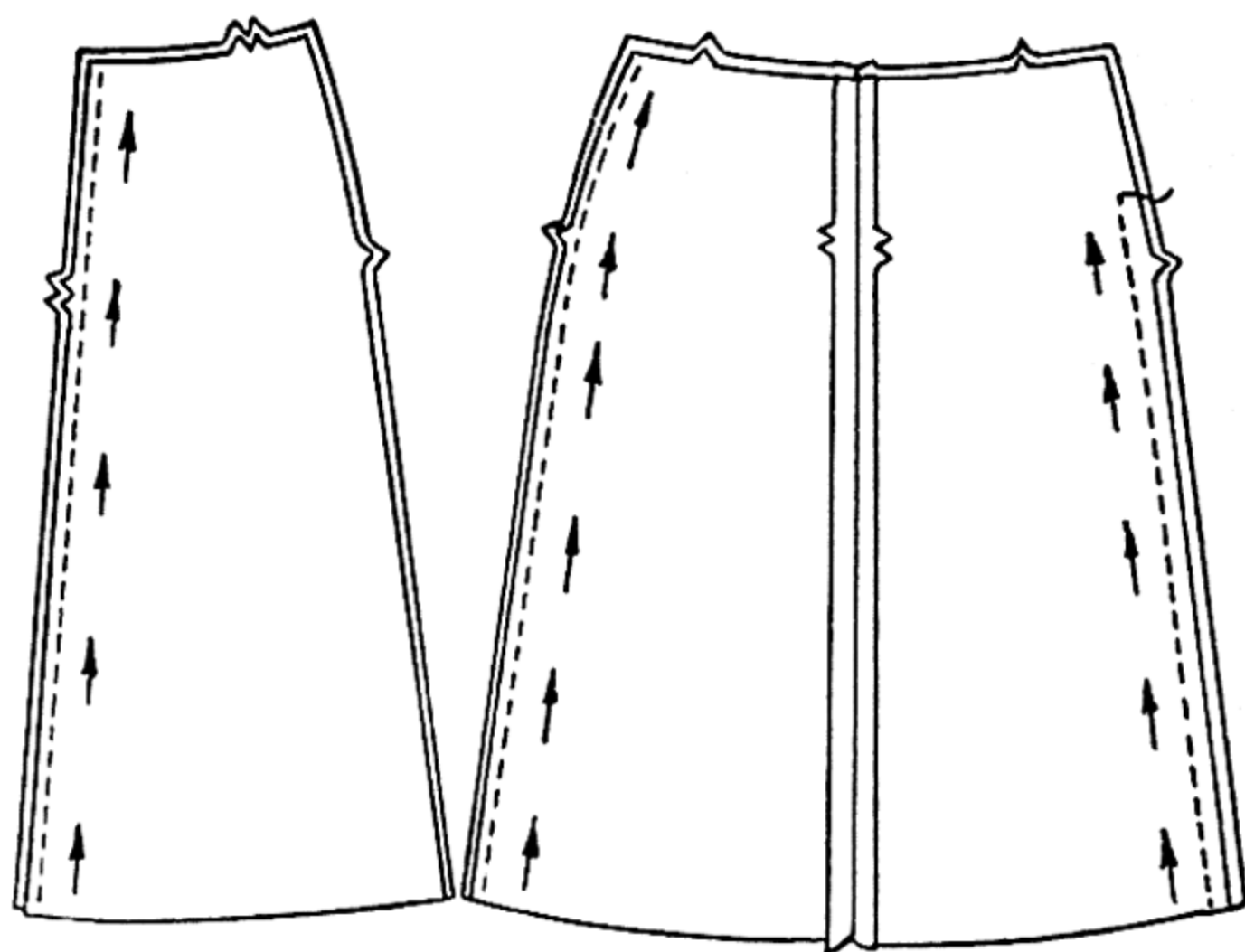
3. Baste slide fastener into skirt placket. When placket is fastened with snaps or buttons, either hem, face, or put an extension on each side of the opening, depending upon the type of placket desired.
4. Baste belt to skirt with the lap extending at least 1 inch beyond each edge of the placket so that there will be ample lap when the skirt is fastened.

Procedure in Second Fitting:

1. Put on the skirt with right side out and anchor seams in the correct place.
2. Fasten placket properly.
3. Lap and pin belt at placket opening, and mark location for fasteners on the belt.
4. Mark a portion of hem line, turn hem allowance underneath, and check for correct length. For each person there is a length that is most becoming. Fashion dictates length to a certain extent, but a skirt with the hem edge located at middle of the largest part of the calf of the leg is becoming to most people. A length sometimes advocated is $\frac{1}{5}$ of the height of the person from the floor. A person 5 feet 5 inches tall would wear a skirt 13 inches from the floor.
5. Complete the marking of the hem line, turn under the entire hem allowance, and check for evenness of skirt at bottom. See Fig. 46A, p. 193, for method of marking the hem line.

Stitching and Finishing the Seams. Plain seams are most generally used in making suit skirts. Adjust both the tension on the machine and the length of the stitch to the thickness of the fabric. The tension must be looser for heavy, thick, wool fabrics than for cotton or linen materials. The heavier materials also require a longer stitch than do the thinner materials. Remember that part of the beauty of a suit skirt is produced by straight, well-made seams. Skirt seams that are not cut on the straight of the grain should be stitched to hold the grain in the correct location by stitching with the grain and not against it. The direction for the stitching of a gored skirt is

from the hem line to the waistline. The arrows in Fig. 40 show the direction in which to stitch the seams of a four-gored skirt. A machine gauge is helpful in stitching all seams. Press seams open and in the same direction in which they were stitched to prevent the grain from stretching out of shape. Clip and remove basting before pressing, and press all seams well before attaching the belt. Seams



Center front and center back seams.

Side seams.

Fig. 40. Arrows show direction of stitching skirt seams in a four-gored skirt.

of heavy fabrics that do not ravel may be trimmed or pinked. Seam edges of fabrics that fray badly should be overcast or blanket-stitched. Seams in cotton and linen skirts may be turned under and machine-stitched. See Figs. 5A, p. 70, and 8A, 8B, and 8C, p. 74, for method of making and finishing plain seams.

Making Skirt Plackets

A placket in a skirt appears at different locations as preferred, but the left side seam is usually opened 7 or 8 inches below the waistline for the placket. There are many types of plackets and many differ-

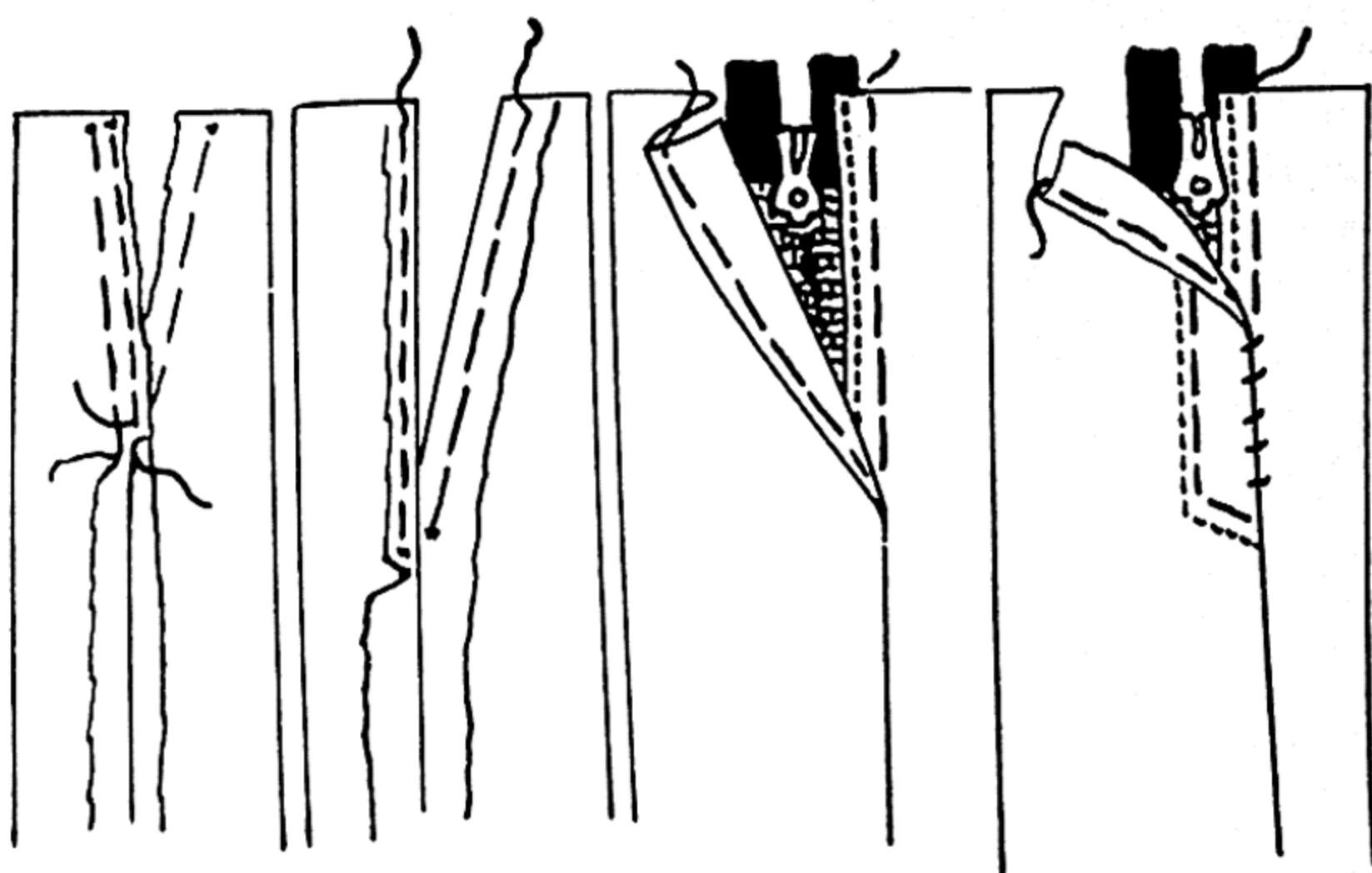
ent ways of fastening them. Stitch all plackets from the lower end upward to hold the grain of the fabric in place and to prevent any possible pouch in the fabric at the lower edge of the placket. Only plackets suitable for skirts will be considered here.

Plackets may be fastened by buttons and buttonholes, snaps, hooks and eyes, or slide fasteners. Since slide fasteners are easily fastened and unfastened, dry-clean well, and can be concealed under the side seam without difficulty, they are often favored as fasteners.

Concealed Slide-Fastener Placket

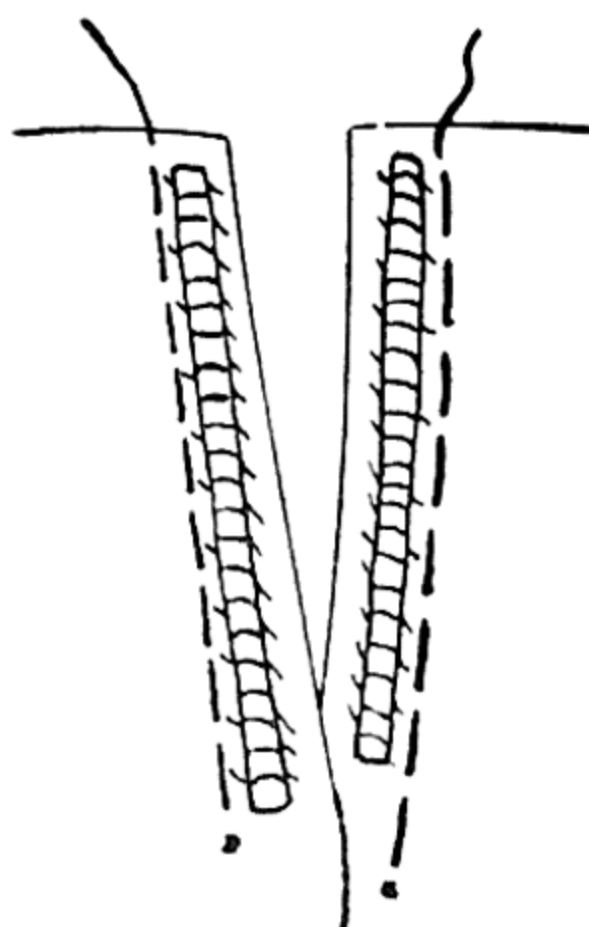
Leave the seam open where the slide fastener is to be inserted, the length of the fastener. The opening should be $\frac{5}{8}$ inch longer than the zipper part of the fastener. Since the opening is a continuation of the skirt underarm seam, the seam lines should be marked on both front and back of the skirt at the placket opening with even basting stitches. If you have cut your skirt with seam allowances of 1 to $1\frac{1}{2}$ inches, it is not necessary to face the placket. In case the front seam allowance is less than $\frac{3}{4}$ inch, cut a lengthwise strip 1 inch longer than the placket and $1\frac{1}{4}$ inches in width, and face the front edge. Place the facing strip on front opening with the two right sides together, stitch $\frac{1}{8}$ inch off the seam line toward the two coinciding raw edges. Turn strip to the wrong side, finger-press, stagger the seam allowances, baste, and press so that the seam line lies $\frac{1}{8}$ inch to the underneath side.

If the fabric is stretchy, the front *overlap* and the back *underlap* of the placket should be reinforced with seam tape or tailor's edge tape placed next to the marked seam line on the underneath side, and hand-hemmed to the skirt on each side. Let the tape be $\frac{1}{2}$ inch longer than the placket opening. See Fig. 41B. After the seam allowances have been marked with basting, place a second row of basting on the seam allowance of the skirt back opening $\frac{1}{4}$ inch toward the raw edge from the first line of basting (Fig. 41A, Step I). Turn the remaining seam allowance to the underneath side and press a sharp crease on the second basted line (Fig. 41A, Step II). Place and baste the creased edge of the back side of skirt on the top

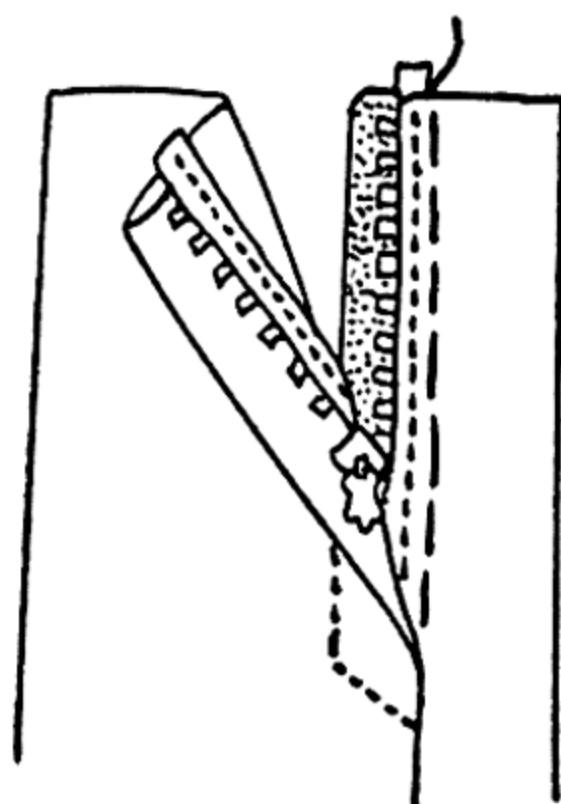


(Wrong side of garment) Step I First basting. (Wrong side of garment) Step II Second basting. (Right side of garment) Step III Stitching slide fastener to back of skirt opening. (Right side of garment) Step IV Stitching slide fastener to front of skirt opening.

A. Steps in putting in a slide fastener.



B. Reinforcing edge of placket with seam tape on wrong side.



C. Placing a shield underneath a slide fastener.

Fig. 41. Method of putting a slide fastener into a suit skirt placket.

side of the slide fastener as close as possible to the teeth and stitch with a cording foot along the creased edge (Fig. 41A, Step III). This part of the skirt placket is often referred to as the *underlap*. Clip the seam allowance of the underlap at the lower end of placket so it will lie flat. (See Fig. 41A, Step II.)

Turn the front skirt placket seam allowance to the wrong side on the basted seam line, baste, and press a sharp edge on the fold line. Then place the basted creased line of the skirt front opening to the first basted line on the back of skirt placket so that the two lines make a continuous straight seam line from the bottom of skirt to waistline of skirt. Baste the two creased lines together, using the diagonal basting stitch. Baste tape of slide fastener to the skirt fabric as near as possible to the teeth (use a gauge) and stitch on top side through the three thicknesses as close as possible to the basted line (Fig. 41A, Step IV). Stitch from the bottom upward to hold grain of fabric in place and to prevent any possible pouch in the lower edge of the placket.

The stitching at the lower edge of the slide fastener should meet the seam line. This line of stitching may slant downward or run straight across, parallel with the waistline. Pull the threads to the wrong side of skirt and tie them securely.

This method of putting in a slide fastener places it $\frac{1}{4}$ inch underneath the side seam line, and prevents the steel edge or teeth from showing on the top side of skirt. Let the two upper edges of tape on slide fastener extend inside the belt and be concealed when the belt is finished, but do not permit the metal teeth at the top of the zipper to extend into the seam allowance at the top of the skirt.

There are two finishes on the underneath side that may prevent the ravelled threads from catching in the teeth of the fastener as it is opened and closed. One method is to blanket-stitch or overcast the raw edges of skirt seams to the two corresponding edges of the tape on fastener. Another method often used is to face the placket by placing a strip of grosgrain ribbon of a matching color, the width of the slide fastener when closed, to the fastener tape. Place the ribbon underneath the fastener on back placket opening. The ribbon may be hand-hemmed to the tape edge or stitched in place as slide fas-

tener is stitched to skirt, but this would make four thicknesses of fabric stitched together. Hand-hem the ribbon on thick fabrics. The ribbon extends beyond the teeth of the zipper about $\frac{1}{2}$ inch and forms a shield for the slide fastener (Fig. 41C).

Tailored Placket

A tailored type of placket is especially adaptable to wool fabrics. This placket is recommended for the suit skirt of a person who does not care for a slide fastener in the skirt placket. It is important that the seam allowance be at least 1 inch in width. Mark each seam line of the placket opening with even basting stitches. Purchase satin ribbon of a color matching the skirt. For a 1-inch seam allowance and placket lap, the ribbon should be $1\frac{1}{4}$ inches in width and twice the length of the placket, plus 1 inch. Cut the ribbon in two equal lengths. See Fig. 42 for illustration of this type of placket.

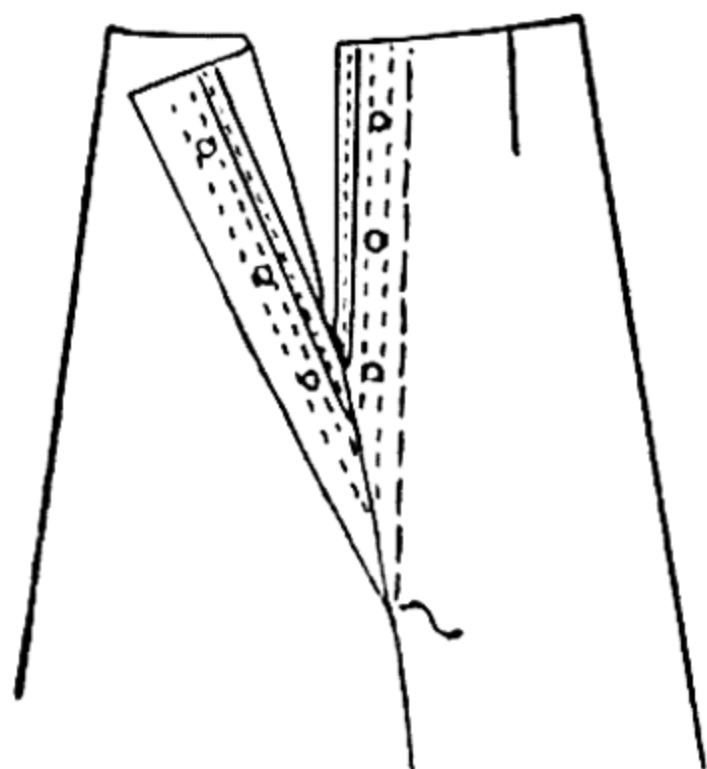


Fig. 42. A tailored placket.

Turn seam allowance of skirt front to the wrong side of skirt on the basted lines. Steam-press the folded edge with a sharp crease. Lay one length of the ribbon underneath the front seam allowance so that one edge of the ribbon is $\frac{1}{8}$ inch from the creased edge, and baste it in place after the lower end of ribbon has been turned under $\frac{1}{4}$ inch. Stitch the ribbon to seam allowance $\frac{1}{8}$ inch inside the basted line. This procedure places the stitching $\frac{1}{4}$ inch from the creased edge. Bring the unattached edge of ribbon over the raw edge

of the seam allowance, baste, and stitch along the edge of the ribbon so that it is fastened to the seam allowance. Sometimes both back and front of placket are finished in the same manner, except the back seam allowance is not turned to the underneath side.

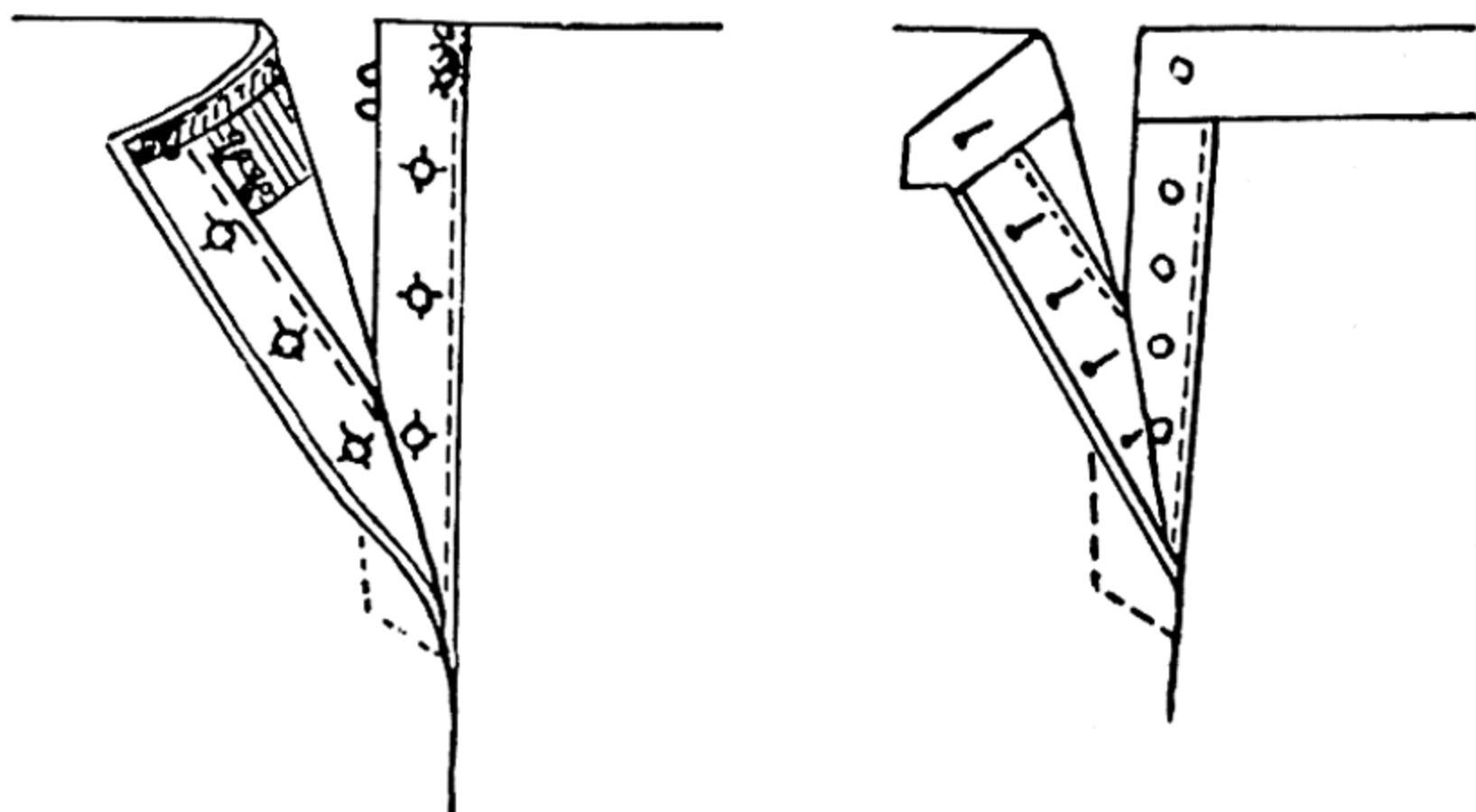
Another method of finishing the back side of this type of placket is to place the other piece of ribbon with the right side to right side of skirt $\frac{1}{4}$ inch from the raw edge of the back placket seam allowance. Baste and stitch ribbon to seam allowance. Turn the ribbon up $\frac{1}{4}$ inch at bottom of placket. Then turn the ribbon to the wrong side of skirt, and crease it along the raw edge of seam allowance, so that it forms a binding over the raw edge. Stitch the ribbon in place so that it catches through skirt fabric one row on each side, and place snaps between the stitching, as shown in Fig. 42.

Place the front *overlap* of placket to the back *underlap* with the creased edge of front coinciding with seam line of back. Mark locations for snaps and sew them on after the lower ends of placket have been fastened together by hand stitches, or by machine stitching. Place snaps close enough together so that the placket will remain closed.

This type of placket may also be top-stitched as for a slide fastener placket. (See Fig. 41A, Step IV.)

Plackets Fastened with Snaps and with Buttons

To Make a Placket Fastened with Snaps. This type of placket may be faced on the back side of opening when a wide seam is available, or an extension may be applied at seam line when the seam allowance is narrow. Figure 43A is the diagram for a placket with an extension on back side and a facing on front side of the opening. This extension is doubled and extends beyond the seam line of skirt back for placement of snaps. For the extension, cut a lengthwise strip 3 inches in width, which includes a $\frac{1}{2}$ -inch seam allowance on each side, and 1 inch longer than the placket opening. Mark seam lines on front and back at placket opening. Place the extension strip to back skirt placket opening with right sides together. Baste and stitch on the marked seam line. Trim the seam edge to $\frac{1}{4}$ inch in



A. A placket fastened with snaps and hooks and eyes.

B. A fly placket fastened with buttons and buttonholes.

Fig. 43. Plackets fastened with snaps and buttons and buttonholes.

width, and turn seam toward the skirt front, which brings the extension strip with right side up. Turn the extension to the underneath side so that the raw edge extends $\frac{1}{2}$ inch beyond seam line, baste, and stitch extension in place from the top side.

To face the front edge, cut a lengthwise strip 1 inch longer than the placket opening and 1 to 2 inches in width. Place the facing to the placket opening on the front of skirt with right sides together. Stitch $\frac{1}{8}$ inch off the marked seam line on allowance side. Trim seam allowance to $\frac{1}{4}$ inch in width. Turn the facing to the wrong side and finger-press. When the seam line is creased, the seam will be $\frac{1}{8}$ inch from the edge of the underneath side and will not show on the right side of the skirt. Stitch the lower ends of the extension and facing of the placket together. Baste and stitch the facing in place from the top side, as for a zipper placket, slanting the stitching to the seam line at the lower end of the placket and stitching from the bottom end up to waistline (Fig. 43A). If the placket was not top-stitched, reinforce it with a few over and over stitches at the bottom of placket. Sew on the snaps.

To Make a Placket Fastened with Buttons and Buttonholes.

To make the type of placket that is fastened with buttons (Fig.

43B), put on an extension at the back side of the opening, using the same method as described previously for putting an extension on a placket fastened with snaps. At least a 1-inch seam allowance on skirt side seam is needed for this type of placket.

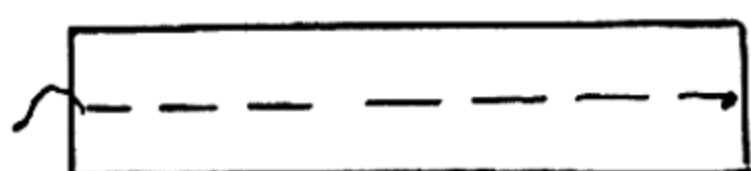
To finish the opening on front side of skirt, turn the 1-inch seam allowance to the wrong side on marked seam line and baste along the folded edge.

Make a fly by cutting a lengthwise strip 1 inch longer than the placket and $2\frac{1}{2}$ inches in width for a 1-inch finished fly. Crease, baste, and press on the lengthwise center of right side. Work the buttonholes. (See fly in Fig. 43B.) The cut edges of fly may or may not be turned inside before the fly is stitched to the skirt. For heavy materials, stitch the fly to the skirt without turning the edges inside. Baste fly to skirt front placket opening with the creased edge of fly $\frac{1}{8}$ to $\frac{3}{16}$ inch from edge of skirt placket. Stitch fly to skirt through the four thicknesses, stitching from the top side of skirt as for a slide fastener placket (See Fig. 43B). Sew buttons to extension side of placket.

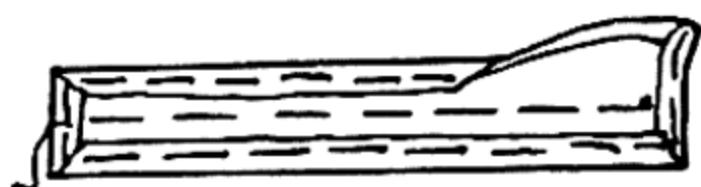
Making and Attaching Belt to Suit Skirt

Making and Attaching a Skirt Band without an Interfacing. After the skirt has been fitted and the placket made, the skirt is ready to be attached to the belt that has been previously cut. Place a line of even basting stitches on the true grain of the lengthwise center of belt.

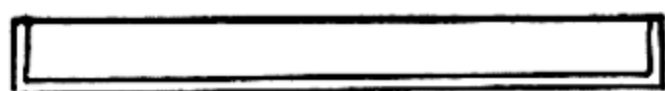
Turn, crease, baste, and press the seam allowance to the underneath side on all edges of the belt (Fig. 44B). Then crease the belt $\frac{1}{8}$ inch from the basted lengthwise center of fabric so that the underneath edge will extend $\frac{1}{8}$ inch below the outside edge of belt if it is top stitched in place (Fig. 44C). If the belt is to be fastened by hand-hemming stitches to the skirt on the underneath side, crease it on the center basted lined so that both sides are of the same width; then the underneath edge of the belt may be hand-hemmed to the seam stitching on the underneath side of skirt at waistline. Steam-press the belt on the lengthwise center of basted line.



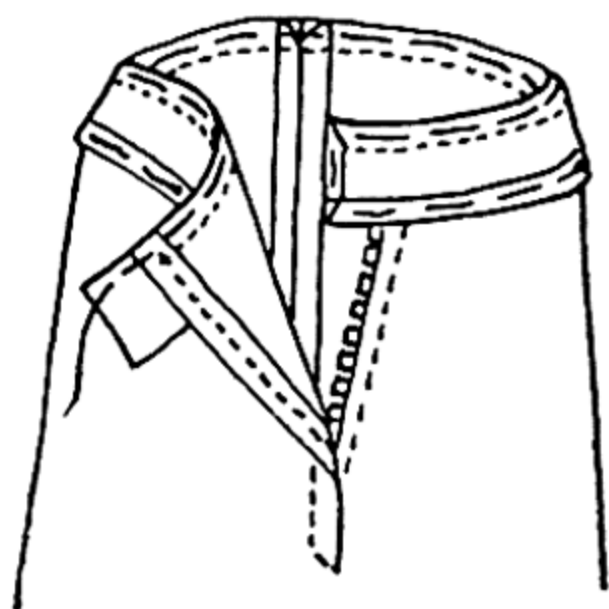
A. Belt strip basted through lengthwise center.



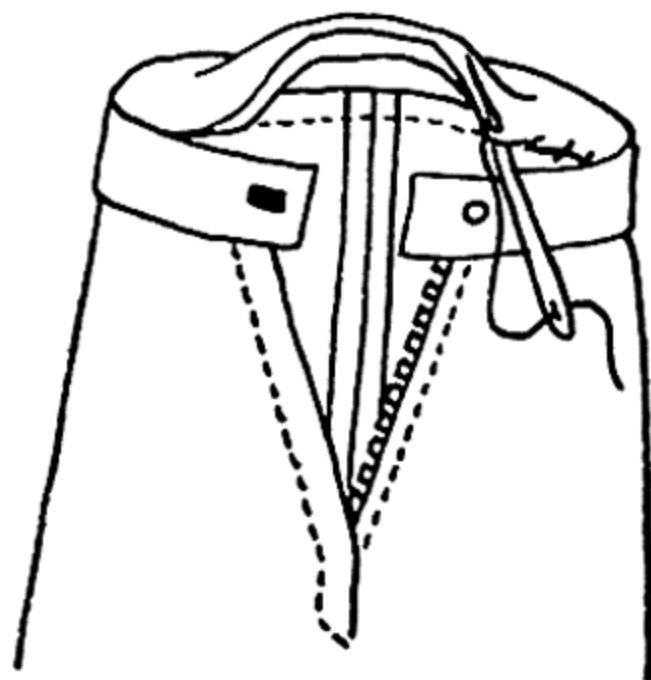
B. Belt strip with edges turned, basted, and pressed.



C. Belt creased in lengthwise center.



D. Basting and stitching belt to skirt.



E. Hand hemming belt on underneath side.

Fig. 44. Method of attaching an unlined belt to a skirt.

Pin the belt around the body on which the skirt is being fitted; then slip the fitted waistline edge into the belt $\frac{5}{8}$ inch and pin skirt inside the belt. Remove the skirt, baste the top side of belt to the right side of skirt, and stitch on marked seam lines (Fig. 44D).

The folded edges of the extensions at each end of the belt may be slip-stitched together after the belt has been stitched to the skirt, or they may be folded at the center basted line with the right sides together and machine-stitched across each end and back to where the belt joins skirt. This method closes the two extension ends. Then stitch or hand-hem the belt to the skirt (Fig. 44E).

The skirt band overlap may be fastened at each end by a button and a bound buttonhole or a tailored-worked buttonhole. Make bound buttonhole before stitching the belt together at the ends and before fastening the belt in place on the underneath side of skirt, and worked buttonhole after the skirt belt has been attached to the skirt.

See Section 16 for instructions on making the type of buttonhole you plan to use, and for sewing on hooks and eyes, and snaps.

The band may be top-stitched along the edges or just along the lower edge, if one desires.

Making and Attaching a Skirt Band with an Interlining. Some people prefer an interlining inside a skirt belt to give it body

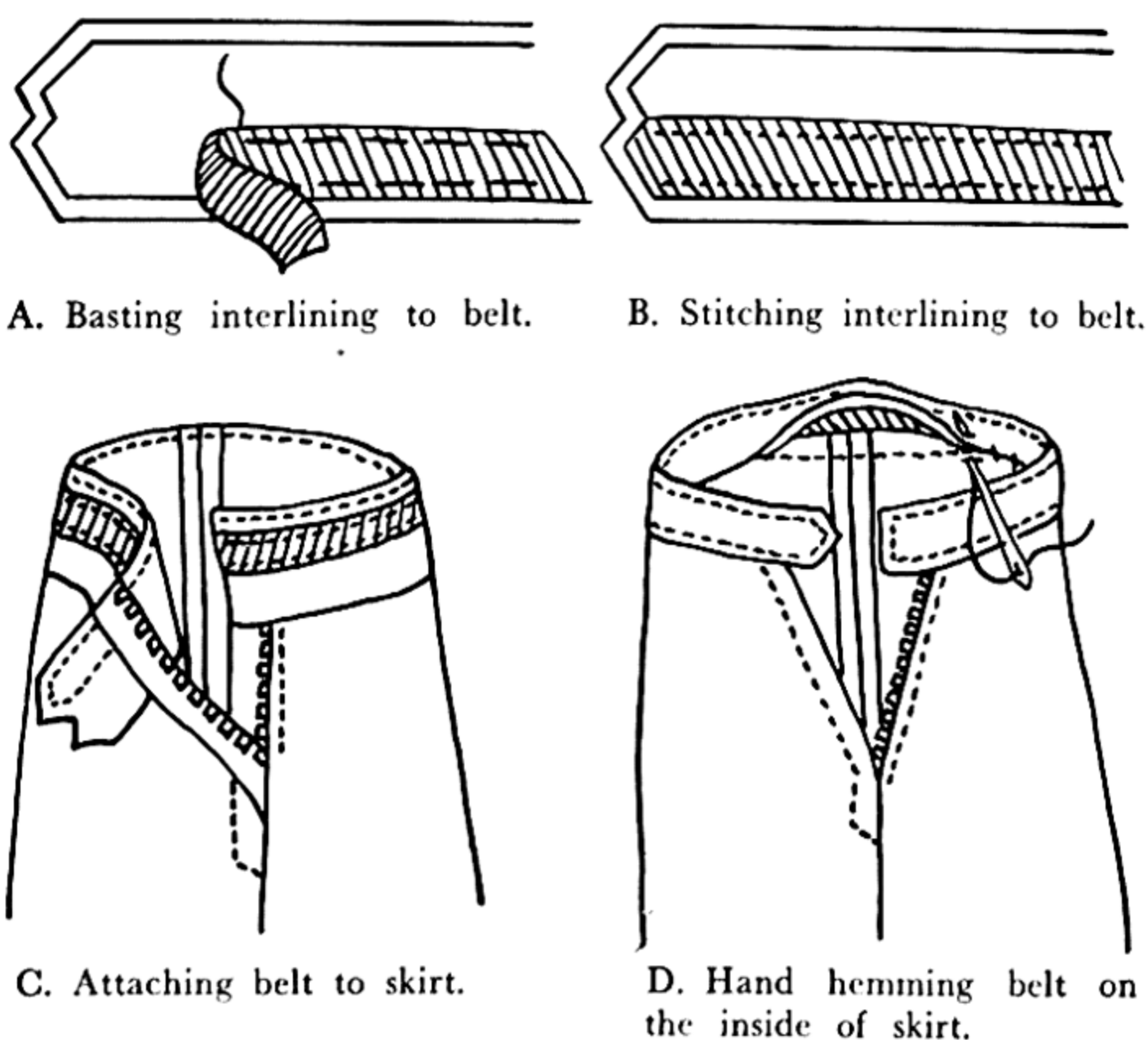


Fig. 45. Method of making and attaching skirt belt with an interlining.

and to help prevent wrinkles. There are several materials that may be used to interline a belt. Two of these materials are rayon stiffened belting or cotton stiffened belting. This belting is available in white or black. A strip of cotton duck may be successfully used, or a heavy-weight, slightly stiff grosgrain ribbon is often preferred for an interlining.

Any interlining should be preshrunk before it is inserted in the belt. An interlining must be the same width as the belt strip after it has been folded in the center and the seam allowance turned under.

Trim off one edge of the belting if it is too wide for the width of belt you desire. Baste (Fig. 45A) and stitch (Fig. 45B) the interlining to the inside of the belt so that it will be attached to the top side when the belt is finished, and the stitching will form the edge stitching on top side of finished belt. If top stitching on the belt is not desired, fasten the interlining at each edge to the skirt belt with invisible hand hemming or with the catch stitch.

Place the right side of belt to the right side of skirt as shown in Fig. 45C. Stitch on marked seam line, then turn the remainder of the belt to the wrong side of skirt, turn under the edge of belt, and fasten edge to the stitching of the skirt at waistline with hand hemming (Fig. 45D). Slip-stitch the turned-under edges of the belt lap together.

Finishing Skirt Top without an Attached Belt

When a fabric belt is not put on a suit skirt, stiff belting should be used to hold the skirt in place at the waistline and to prevent the top of skirt from wrinkling. This type of waistline finish is often preferred by a stout woman whose waistline would be accentuated by a belt. Turn $\frac{5}{8}$ inch of the skirt fabric at the waistline to the underneath side, baste, and steam-press the crease on the fold edge. Place the belting around the waistline of body so the ends meet. About $\frac{1}{2}$ inch of the belting at each end should be folded underneath so that the raw edges are hidden. Finish this turned-under edge of the belting with two crosswise rows of machine stitching. Fasten the two ends of the belt together with two or three hooks and eyes, the number depending on the width of the belting. Place the eyes on the underneath side of the belting on the back side of the skirt, and let the eye project far enough beyond the belting so that the hook can be easily inserted into the eye. Fasten the eyes to the belting in the same manner as hooks were fastened. See Section 16, p. 151, "Attaching Hooks, Eyes, and Snaps to the Garment," and Fig. 31, p. 152.

Baste the creased edge of suit skirt at waistline to the top edge of belting, permitting the belting to come $\frac{1}{16}$ inch below the edge of

the fabric. To prevent the possibility of the belting being seen from the top side, place a matching color of seam binding or hem tape over the belting and let the top edge be held with the row of machine stitching that holds the belt in place. This method gives a neat finish over the raw edges of skirt that extend beyond the belting (Fig. 43A). Stitch on top side of fabric $\frac{1}{8}$ inch below the top edge of belting to hold it in place. This type of belt finish does not lend itself well to use of a slide fastener; therefore, the opening is usually fastened with snaps. The skirt fabric at the top ends so that the front of the placket may be lapped over the back side. A hook and eye may be used for holding these lapped ends in place. Put the hook on the front side of skirt at waistline and the eye on the back side. See Fig. 43A for this type of waistline finish.

When seam tape is not used as a finish at top edge, catch-stitch the raw edges of fabric that are not fastened to belting, to prevent their fraying out when the skirt placket is opened and closed; or place a piece of seam tape over this raw edge.

Making and Attaching a Faced Belt to the Suit Skirt

Another type of belt that may be used as a skirt belt is one that has a grosgrain ribbon facing on the underneath side. Cut a single fabric belt the width and length desired, plus a $\frac{5}{8}$ -inch seam allowance on all edges. Cut belt on the lengthwise grain of the fabric, except for fabrics with a diagonal twill weave, and allow at least a 1-inch lap at the ends.

Turn the $\frac{5}{8}$ -inch seam allowances on all edges of the belt to the wrong side, baste, and steam-press. Use grosgrain ribbon of the same width as belt after the edges of belt have been turned. Place and baste the lower edge of belt to skirt fabric with marked seam lines and right sides together. Let the belt extend beyond the skirt placket 1 inch on each end. Turn the belt upward and steam-press seam upward. Place grosgrain ribbon on wrong side of belt so that the top edges lie exactly $\frac{1}{16}$ inch below the edges of suit skirt belt. The lower edges of ribbon extend $\frac{1}{16}$ inch beyond seam stitching. Stitch on the top side of the fabric belt $\frac{1}{8}$ inch from edges so that

stitching catches edges of grosgrain ribbon. This method is suitable for belts of heavy fabrics that would be bulky with two thicknesses of the skirt fabric. When top stitching is not preferred, attach the ribbon to belt on the underneath side along all edges with hand hemming.

The placket may be fastened with a slide fastener or with snaps. The belt should be fastened with hooks and eyes to hold it together, and the front lap should be held to the belt by a snap or with a hook and eye.

Putting Rubberized Belting on the Finished Belt

Many skirts are inclined to slide around on the blouse, especially when the belt is slightly loose. Various types of belting are available with a rubberized strip attached, or with rubber-stitched thread. Any of these beltings may be attached to the inside of the finished belt by hand-hemming stitches. The rubberized belting helps prevent the skirt from slipping; therefore, the seams of your skirt will remain in place much better when such a belting is used.

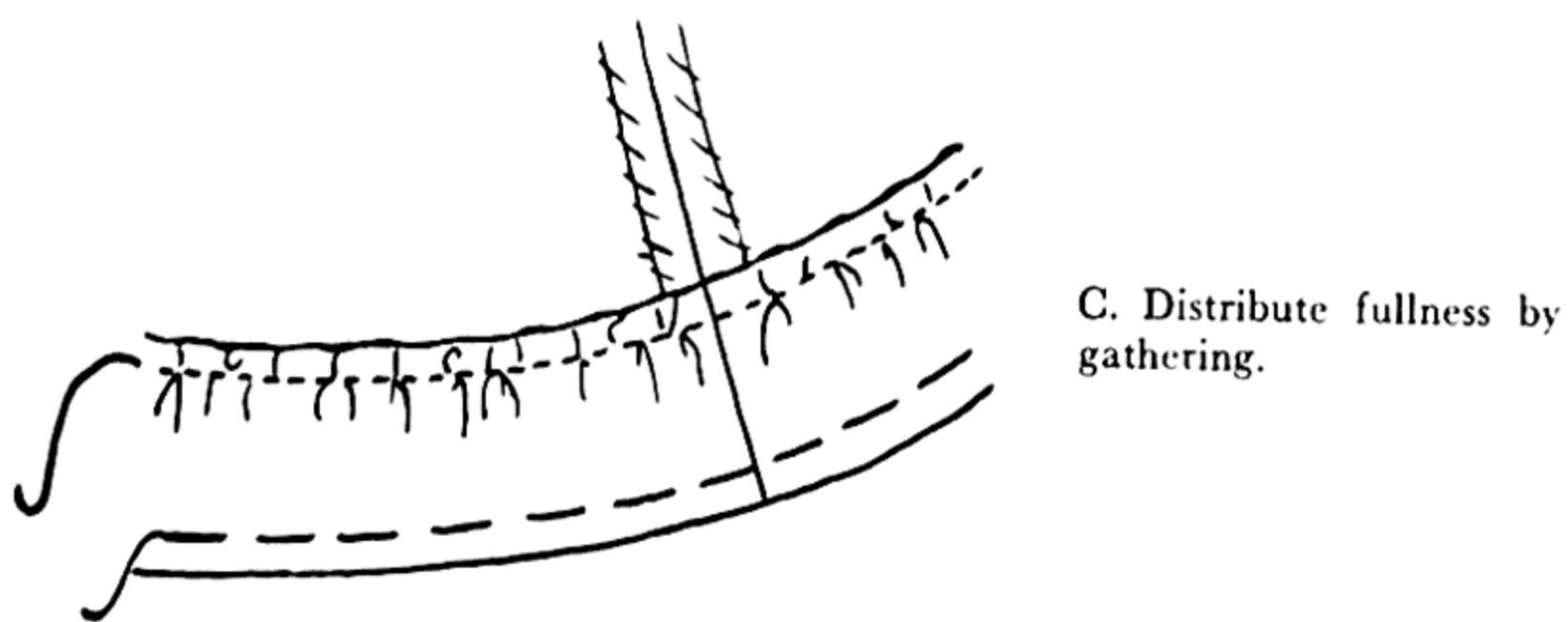
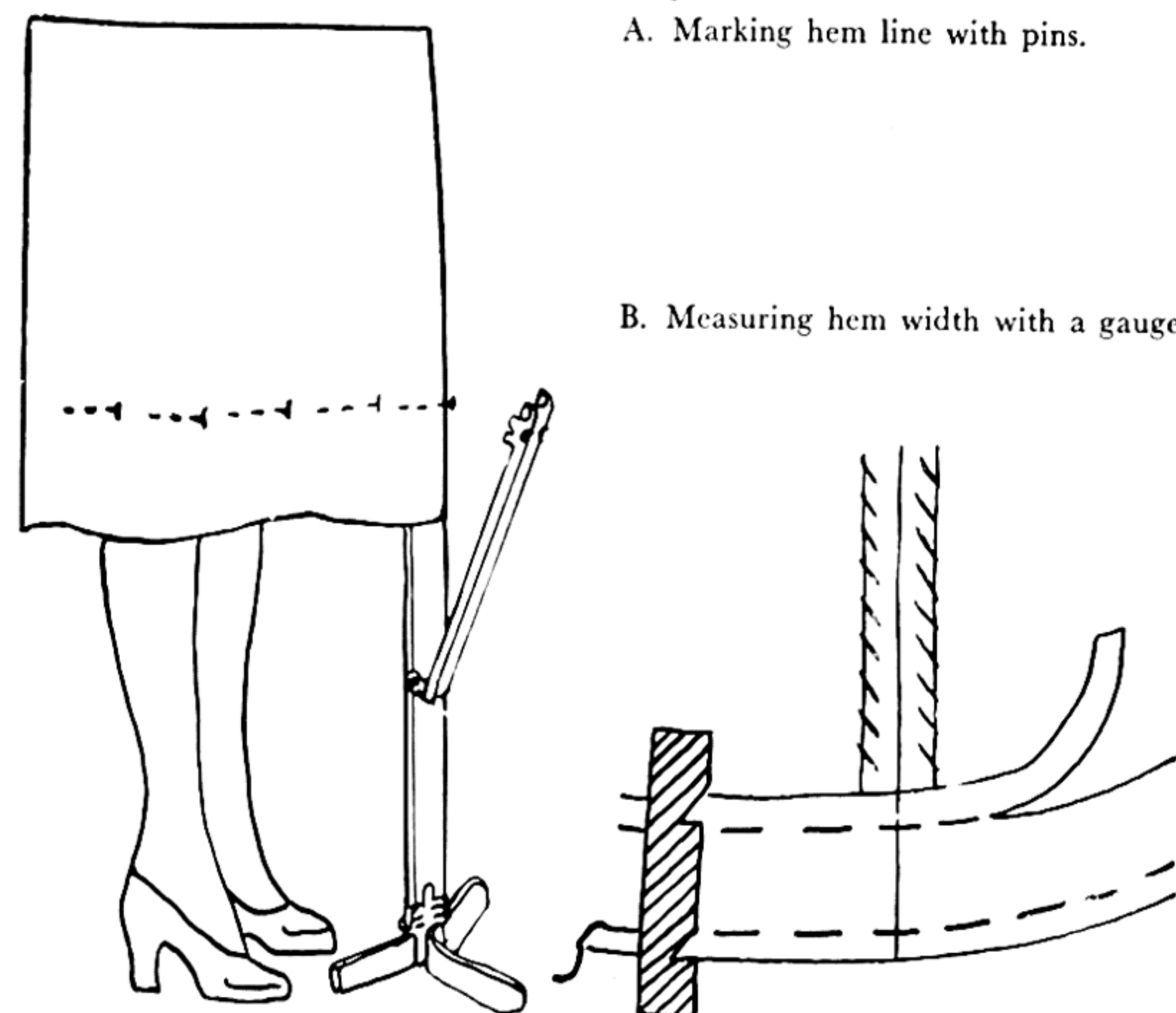
Putting a Hem in the Suit Skirt

Gored skirts should hang on a skirt hanger overnight so that seams may stretch before the hem is taken. All seams should be well pressed and the skirt free from wrinkles before the hem is put in. The belt should be attached before the hem is marked. When you are taking the hem, wear shoes with the height of heel you will ordinarily wear with the skirt. Put on the suit skirt, fasten the placket and belt, and see that all seams are in proper position. Have another person mark a hem line parallel with the floor. Use a tailor's square, a yardstick, or a hem marker as a guide for marking the hem line.

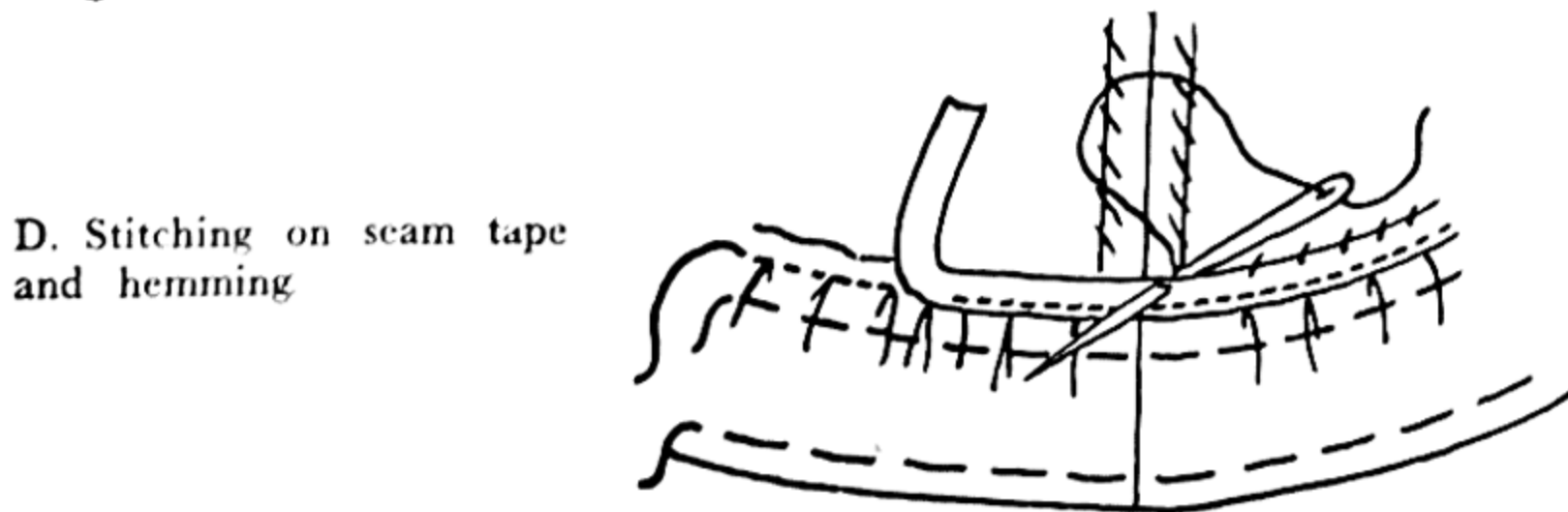
When a becoming length has been determined, unpin the up-turned portion and place pins parallel with the floor about 3 inches apart, all around the skirt. Under pleats pins should be closer together than 3 inches. Stick the pins into the material straight and pick up yarns twice so that the pins will not fall out easily (Fig.

A. Marking hem line with pins.

B. Measuring hem width with a gauge.



C. Distribute fullness by gathering.



D. Stitching on seam tape and hemming

Fig. 46. Method of putting hem in a gored suit skirt.

46A). The row of pins forms the line where the hem is to be turned. Check the row of pins to be certain that all of them have been placed on an even line from the floor. Replace any pins that are out of line.

Remove skirt, place it on the table wrong side up with hem toward you. Some people prefer to turn the bulk of the garment toward them. Turn the hem to the underneath side along the row of pins and baste the creased edge, removing pins as the hem edge is basted. Use a gauge and a chalk mark to measure the width of the hem evenly all around the skirt. The width of hem depends upon the skirt fabric and style of pattern (Fig. 46B). A straight-line skirt may have a wider hem without wrinkles or pleats than it is possible to put into a skirt style with a flare at the hem line. A hem from $2\frac{1}{2}$ to 3 inches in finished width is often recommended. Trim off excess fabric beyond the marked line for hem width.

Place the seams in the hem to the seams in the skirt and pin all seam lines together. A small amount of fullness in the hem may be steam-shrunk out of wool fabrics. When there is much fullness in the hem, put a running basting stitch or a row of machine stitching around the upper part of the hem and draw it until the hem fits the skirt (Fig. 46C). Pleats or darts should not be laid in hems to remove fullness in woolen fabrics as the pleats and darts leave an imprint on top side of garment after it is pressed.

Pin and baste preshrunk tape $\frac{1}{4}$ inch over raw edge of hem and stitch tape to hem along the edge (Fig. 46D). Then baste the upper edge of seam tape to the fabric. Ease tape while basting it, as the stitching often causes it to tighten. The skirt is now ready for hand hemming. The upper edge of a straight hem in a cotton, rayon, or linen skirt may be turned under $\frac{1}{4}$ inch, basted, and stitched $\frac{1}{8}$ inch from the edge before it is hand-hemmed to the skirt, but there is less danger of visible hem line imprints on the top side when seam tape is used as an edge finish even on these fabrics.

There are several hemming stitches for fastening hems in skirts. The kind of hemming stitch used depends upon the type of skirt fabric that is being hemmed. Straight hemming, slant hemming, and

slip-stitch hemming can be used. See Figs. 3D, 3E, and 3F, p. 62, for methods of making these stitches.

The straight hemming stitch is suitable for fastening hems in most skirt fabrics. See Fig. 46D for the method of putting a hem in a gored suit skirt, with seam binding at the top edge. Conceal stitches on the right side of the skirt. Use a small needle, placing the stitches uniform distances apart throughout the hem (about $\frac{1}{4}$ to $\frac{1}{3}$ inch for most wool fabrics). Do not draw the threads too tight. When skirt is finished, press it well and place it on a skirt hanger while you are finishing the suit jacket.

Care of Suit Skirts. Suit skirts should be brushed, aired, cleaned, and stored properly. Always brush skirts with a stiff clothes brush after wear. Let them hang in fresh air for a while before storing them.

Hang skirt with belt fastened in a skirt hanger in a well-ventilated closet. See Section 17, p. 169, "Pressing the Skirt," and Fig. 36A, p. 170, for suggestions on pressing suit skirts. Storage of wool skirts during seasons when they are not worn is the same for skirts as for suits and coats. See Section 46, p. 391, "Seasonal Care."

MAKING A STRICTLY TAILORED COAT OR SUIT JACKET WITH A PROFESSIONAL LOOK

Standards for a Well-Made Professional-Looking Coat or Suit Jacket.

1. Straightly stitched seams, pressed flat; and seam allowances even in width and trimmed evenly throughout the seam.
2. Shoulders smooth, free from wrinkles, and padding adequate for the type of shoulder.
3. Even width in hem of sleeves, and hem of coat; both fastened with stitches invisible from the top side of the garment.
4. Edges of coat front even and pressed flat. Front edges of coat hang straight down.
5. Lapels that roll back easily over the coat and are pressed without creases on crease line except perhaps 1 inch along neck edge. No seam line along the outer edge visible from right side of lapels and coat front.
6. Lengthwise grain lines of material perpendicular to floor at center front and center back.
7. Crosswise grain lines of cloth parallel to the floor across center front at bust line, and across the back at center back width measurement line.
8. Warp yarns of sleeves from shoulder bone to elbow perpendicular to floor and filling yarns parallel with floor at bust line. No gathers visible in upper part of sleeves at armseye. Bottom of sleeve a little longer at back of wrist than at front. Edge of hem a sharp, well-pressed crease line.
9. Collar crease line snugly but not tightly fitted at sides and at back of neck.

10. Collar edge pressed flat with seam edge invisible from the right side of garment; collar "fall" longer than collar "stand."
11. Buttonholes well made, of the correct length for buttons, of an even width, edges diagonal-basted together, and the finished buttonhole well pressed.
12. Fitted suit jacket easy in fit; neither too tight nor too loose.
13. Interfacings and the interlining smoothly fitted, and without wrinkles that leave imprints on top of garment after pressing.
14. Lining that does not pull up coat hem in places or sag below hem line in other places or wrinkle excessively when pressed.
15. Pockets with straight, well-pressed edges. Straight-line stitching evenly spaced from edges.
16. No curling up of points of lapels or lower front edges of coat at hem line.

What Is a Strictly Tailored Suit or Coat? A strictly tailored suit may be tailored in style or in workmanship or both. A garment may be hand-tailored or machine-tailored or a combination of the two and still be classed as a tailored suit. In a hand-tailored suit, most of the lining is attached by hand stitches, buttonholes are worked by hand, hems put in by hand, and inside tailoring processes done by hand. In a machine-tailored suit, buttonholes may be machine-worked, lining stitched in by machine, hems machine-stitched, and interfacings machine-made according to size, ready to be attached to the coat front.

To produce a beautifully tailored garment requires accurate cutting, careful marking, straight stitching, correct fitting, and much pressing. The dictionary definition of the verb "tailor" is "to make clothes for or fit clothes to; as, a faultlessly tailored man." Each essential step from the cutting to the pressing must be done with care and accuracy. Whether you are making a tailored suit jacket or a coat, the method of procedure is about the same.

The style of a tailored suit may be mannish, with a notched-type collar, or it may be feminine in appearance, with any of various

styles of convertible collars. Although the styles may change from season to season, the basic principles for making tailored coats and suit jackets remain the same. Most information regarding the construction of a tailored coat is for the notched-type collar and lapels, but the fundamental principles can apply to any type of collar or be adapted to a collarless coat.

Summary of a Study of 200 Ready-Made Wool Suits and Coats

A study was made of 200 ready-made wool suits and coats for women: 100 coats and 100 suits. Forty coats and 40 suits were brought to class by students for the study. Sixty coats and 60 suits were studied on racks in department stores by the author. A check list was used in the study. Price range was not a factor. These ready-made garments were studied on the basis of fabrics used in the garment and the lining. No attempt was made to study interlining fabrics. Construction and style of the garment were also studied.

The materials found in both coats and suits were broadcloth, covert cloth, flannel, gabardine, sharkskin, and tweeds. Some other fabrics found only in coats were camel's hair, suede cloth, and heavy, nubby-weave tweeds.

Lining materials in both suits and coats were made of rayon crepe, crepe-back satin, rayon twill, and rayon taffeta. There was a great deal of uniformity in the construction and style of the suit skirt. All the skirts were made with plain seams. The seam finishes were either pinked or overcast edges. All of the skirt plackets were fastened with slide fasteners and all skirts had belts. All hems in the 100 skirts were finished with seam tape, except two with edges turned under and stitched prior to hemming. Two-thirds of the skirt hems were $1\frac{1}{2}$ inches in width, exclusive of seam tape; and 15 per cent were made with 1-inch hems; and the remainder were made with hems 2 inches or more in width. Fullness in the hems of all skirts had been gathered or shrunk out. Hems were put in by hand or with machine stitches invisible from the top side. Slender-line, gored-style skirts predominated in style.

Only one of the 100 suit jackets was made with shields; it was

an expensive suit with the reinforcement shields applied on the right sides of underarm lining. The buttons found on the coats and suits were self-covered, plastic, horn, or bone, with a few metal buttons. Approximately three-fourths of the suits and coats were made with bound buttonholes and one-fourth with tailored-worked buttons. None of the suits and coats were fastened with frogs or loops. Weights were placed in the hems of 25 per cent of the suit jackets. All the suit jacket linings were attached to hems in sleeves and at lower edge of coats by hand stitches, using the slip-stitch hemming. The lengthwise seams of lining in both the body of the jacket and the sleeves were machine-stitched in all the suits and coats studied.

The method of attaching the lining at armscye, shoulder, and back of neck varied with the style of the coat. Some of the sleeve linings were stitched into the body of the lining at the armscye; others were felled. All the linings were fell-stitched or slip-stitched to the coat collar at back of the neck.

Shoulder pads were placed in all coats and suits. Some were thick and large; others small and thin, depending upon the style of the garment. Pockets varied greatly in style and method of attachment to the coat or suit jacket.

Basic Methods of Making the Strictly Tailored Coat or Suit Jacket

Persons both with and without previous training in clothing construction should read the following sections before making a tailored garment:

Section 2—"Equipment for Tailoring."

Section 3—"Supplies Needed in Making Tailored and Semi-tailored Garments."

Section 5—"Selection of Appropriate Pattern Designs for Tailored and Semitailored Garments."

Section 6—"Choosing Fabrics and Findings for Coats and Suits."

Section 9—"Studying, Fitting, Altering, and Testing the Pattern in Muslin."

Section 10—"Preparation of Fabrics for Cutting."

Section 13—"Making and Finishing Darts in Tailored and Semi-tailored Garments."

Section 15—"Making Various Types of Pockets."

Section 16—"Adequate Fasteners for Women's Tailored and Semi-tailored Garments."

Section 17—"Suggested Equipment and Methods for Pressing Fabrics and Garments."

Students who have had no previous courses in clothing construction will find that they will have more of the information needed in making a tailored garment if they will read the following sections in addition to those listed above:

Section 4—"Taking Body Measurements Correctly for Women and Teen-Age Girls."

Section 7—"The Various Stitches That May Be Used in Making Tailored and Semitailored Garments."

Section 8—"Making and Finishing Seams in Tailored and Semi-tailored Garments."

Section 11—"Placing and Pinning the Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

Section 14—"Methods of Making Various Kinds of Pleats."

After the coat or suit jacket has been cut, and all marking transferred from the commercial pattern to the garment sections, you are ready to begin basting, fitting, and making the garment. There are certain procedures in fitting, doing the inside stitches, and putting the garment together that are aids in turning out a good-looking, well-tailored coat or suit.

Logical Procedure in Fitting and Making a Coat or Suit Jacket

The procedure for fitting a coat will depend upon whether or not a test garment has been made and used to cut the real garment. When a muslin test garment has been cut and well fitted, very little fitting is necessary in the final garment. Follow directions in Section 9, p. 85, "Consider Location of Darts in Fitting," and p. 87, "Fitting the Test Garment," if you plan to use the muslin garment for cutting the final one.

The following instructions for fitting are based on the assumption that a test garment was not made and that the commercial pattern was used to cut the garment.

The style of the garment will influence the procedure and manipulations in fitting. A coat with raglan sleeves would need less fitting at the armhole than a coat with set-in sleeves. A loose-fitted coat would need scarcely any fitting at the waistline, whereas, a princess-style coat would need careful fitting through this area.

The procedure for fitting will vary with the worker. One worker may baste the entire garment together, including facings and collar prior to fitting; another may baste the garment together with the exception of the sleeves, put the garment on, establish an armhole, then pin the sleeves in at the first fitting; and the third worker may baste the shoulder seams together, lap and pin center fronts, then pin underarm seams, and not baste in the collar and sleeves until after the first fitting.

The following instructions are for fitting the body of a coat or suit jacket with set-in style sleeves, establishing the correct armhole, and then pinning the sleeves in place after the first fitting. For this method it is assumed that the interfacings and interlining for both front and back have been basted in place before the final fitting of the garment. Coats that are to be worn over a suit or a sweater need a greater amount of ease through the bust than those to be worn over a cotton dress. See Chart I, Section 4, for allowance for ease in pattern measurements.

In general, coats or suit jackets require two or more fittings. The making of a tailored coat or suit jacket can be done with greater ease if a definite procedure is followed in the fitting and in the construction.

Preparation for the First Fitting.

1. Tape front edges, neckline, off-grain internal seams, and armhole of stretchy materials to prevent coat from getting out of shape during the fitting process. Pin and baste darts in coat fronts, sleeves, and back according to instructions in the pattern guide or in Section 13. Hold one side of coat front up to front of body with shoulder and underarm seams in proper position to see that darts are in cor-

rect position for ease over the bust and at the waistline. Place coat back to the back of body as it will appear in the finished garment, and see that darts point toward the tip of the largest part of shoulder blade.

2. Place, pin, and baste interfacings to the underneath side of the coat back and fronts.

3. Do not apply front facings before first fitting.

4. Baste the front of garment to back at shoulder and at underarm seams.

5. Pin and baste undercollar to neck edge with seam lines matching.

6. Check to see that all lengthwise grain lines, buttonhole and button locations, crease lines of lapels, pocket positions, and hem lines have been marked according to pattern.

7. Baste the lengthwise seam lines of sleeves together.

8. For a coat with a belt, have the belt basted to the desired width for the first fitting.

9. Have shoulder pads ready and pin them in place at the shoulder seams for the first fitting.

Procedure in the First Fitting.

1. Put on the coat or suit jacket right side out, anchor the shoulder and underarm seams to correct locations.

2. Fit the suit jacket over a blouse, and the coat over a dress, and both of these over the foundation garments that will be worn under them.

3. Lap the fronts with the center-front marked lines coinciding, and pin in place.

4. See that all front darts are pointing toward the tip of bust, that they are straight in line, and located at the correct position for ease over the bust. See that back shoulder dart seams are straight in line.

5. Check all crosswise marked grain lines to see that they are parallel with floor at center front and center back and lengthwise marked grain lines to see that they are perpendicular to the floor. See Fig. 47 for location of grain lines.

6. Check the length and position of shoulder seam and make all necessary alteration lines with a row of pins.

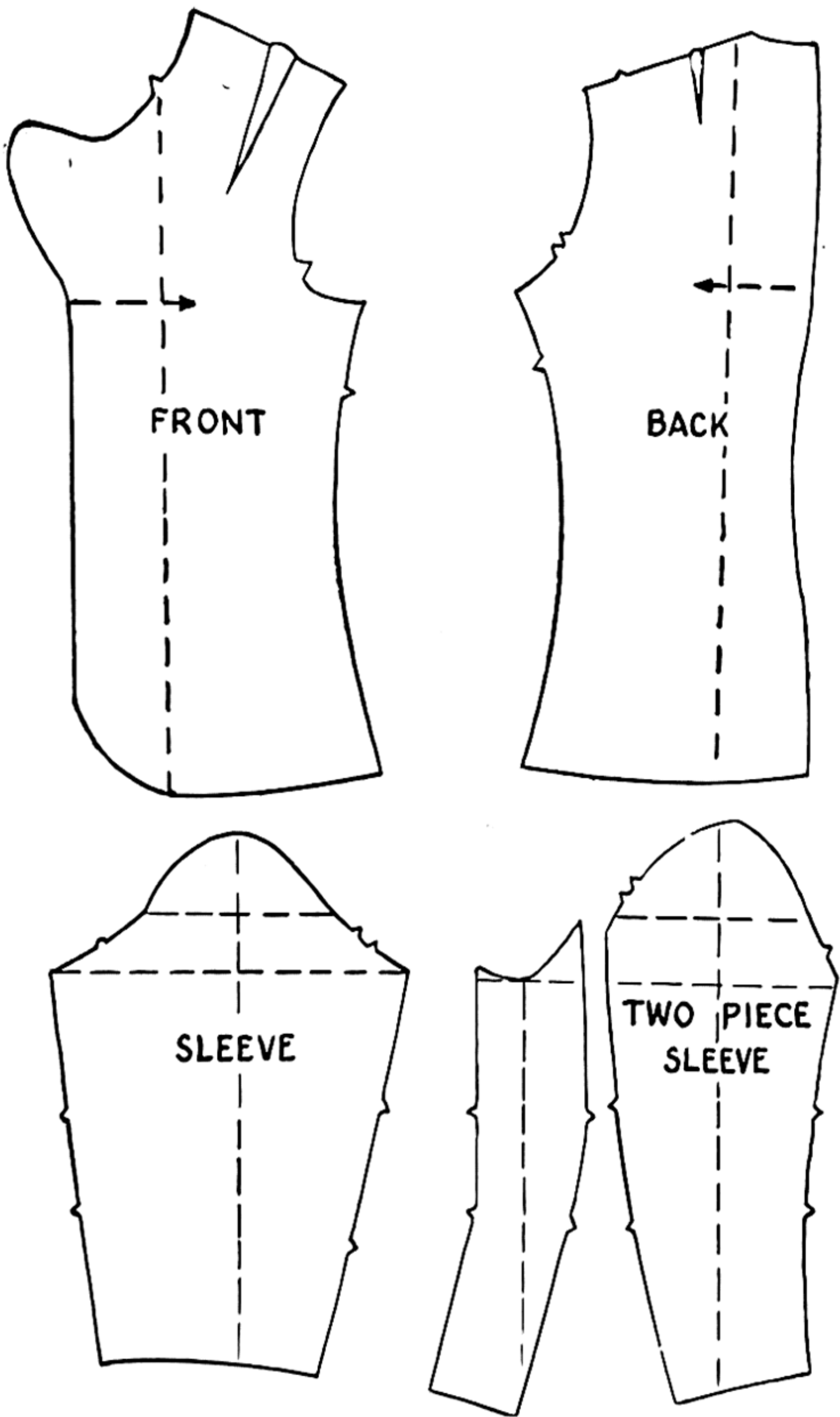


Fig. 47. Location for grain lines in a suit jacket or a coat.

7. See that all vertical seams are in position and perpendicular to the floor.

8. Check for adequate ease in width and make alterations at lengthwise seam lines as needed.

9. Check the fitting of the neckline to find whether it is too high, too low, too large, or too small, and pin in alterations if needed. See that the collar fits the length of neck line, and that the width is sufficient for it to roll nicely over the back of the neck.

10. Turn back lapels on the marked crease line and see whether or not the crease line is in the correct location for a front opening that is suited to your type neck. If not, place the lapels with the type of neckline you desire, and pin the fold along the edge where the lapel turns back over the coat and mark a new crease line before the second fitting. The crease line of lapels should meet the crease line of the collar in a strictly mannish tailored suit.

11. Make sure that the armseye seam line of the garment is in the correct position. With a row of pins establish a different armseye curve from the marked one if the latter does not flatter your shoulder and arm.

12. Check the location of buttons and buttonholes and pockets to see that they are in the best location for your figure and usage.

13. Pin sleeves to the established armseye line, and check position of lengthwise and crosswise grain of fabric as you pin in the sleeve.

14. Check length of sleeve and length of coat or suit jacket.

15. Check to see that you have marked all alterations, the amount, and at the places they are needed.

Preparation for the Second Fitting.

1. Unbaste the collar and unpin the sleeves from the garment.

2. Take the shoulder and underarm seams apart after you remove shoulder pads.

3. Remove the interfacings from front and back.

4. Stitch and press all darts and internal seams correctly. Place tape over darts if tape is used.

5. Shape the fronts of coat and interfacing over the tailor's ham cushion to fit smoothly over the bust, and shape the back to fit easily over the shoulder blades. See instructions in this section, p. 208,

"Shaping the Fabric Front and Back of Coat or Suit Jacket to Fit Body Curves," and p. 209, "Shaping Interfacings to Fit Body Curves."

6. Replace and baste the interfacings into the coat fronts and back as they were basted in preparation for the first fitting.

7. Tape the front edge of coat, neck edge, and lapel crease line. Follow instruction in this section, p. 215, "Taping the Lapel Crease Line and Front Edges."

8. Pad-stitch the lapel area following the instructions in this section, p. 216, "Padding the Lapel Area."

9. Baste and stitch front coat facings in place, following the instructions in this section, p. 218, "Attaching the Front Fabric Facings."

10. After front facings are stitched to coat and edges pressed, make bound buttonholes, if they are used. Some people prefer to make bound buttonholes on top side of coat before attaching the front facing to front edge of coat.

11. Tailor-baste interfacings to fronts of coat outside the lapel area.

12. Baste, stitch, and press shoulder and underarm seams.

13. Seam the undercollar, place the interfacing, stitch the collar "*stand*" and pad-stitch the collar "*fall*." (See Fig. 50, p. 220.)

14. Attach the collar to the coat. See this section, p. 223, "Putting the Collar on the Garment."

15. Make pockets and press them.

16. Place, pin, baste, and stitch pockets to the garment.

17. Make belt, when one is used.

18. Alter shoulder pads if needed.

19. Make sleeves and baste them into armholes according to instruction in this section, p. 226, "Making and Putting in Sleeves."

20. Attach and finish interfacings at shoulder and at underarm seams.

Processes in Second Fitting.

1. Put on coat and fasten fronts on center marked lines.

2. Place, pin, and sew shoulder pads in coat as they are to be worn in the finished garment.

3. Check on the correctness of alterations made.

4. Turn up hem in bottom of sleeves to the correct length for your arm, and pin them in place.

5. Mark hem in bottom of coat or suit jacket. Suit jackets are often slightly longer in front than in back. Turn hem underneath, pin it in place, and check length of coat or suit jacket from hem edge to floor with a yardstick.

Procedure after Second Fitting.

1. Make any additional alterations needed.

2. When bound buttonholes are used, make them at this time, if not made before front interfacings were attached.

3. When worked buttonholes are used, make them now.

4. Even the hem at bottom of coat or suit jacket and put it in with hand stitches.

5. Press garment well.

6. Put in the lining.

7. Sew on the buttons, if not sewed on before lining was put in.

8. When an interlining is put in the coat, the method used for making it will determine whether it will be put in prior to the lining or at the same time the lining is put in.

Putting Darts in the Garment and Interfacing Sections. Darts are usually put in before the interfacings are attached; however, information may suggest that the back interfacing be stitched in the dart. This choice depends upon the thickness of the fabric. Read Section 13, "Making and Finishing Darts in Semitailored and Tailored Garments," and follow suggestions in Section 17, p. 164, "Pressing Darts."

Making Pleats. Before stitching the garment together or putting in the interfacings, it is advisable to make the pleats, unless pattern instructions suggest otherwise. When a pleat is put into a seam, it may be necessary to stitch the seam and press it prior to making the pleat. Follow instructions in Section 14, "Methods of Making Various Kinds of Pleats," for the type of pleat you are putting into your coat.

Temporary Taping. The coat or suit of a stretchy fabric may need temporary taping to prevent further stretching along the

edges. Place one edge of tailor's stay tape on the seam line of coat or suit jacket at the edge of fronts, at neck, at shoulders, at underarm seam lines, and at internal seams of a flared coat that has a bias or an off-grain seam. Apply the tape only on one side of the seam line at such places as the underarms, shoulders, and internal seams. Place the tape with one edge on the marked seam line and the other unattached edge opposite the seam allowance. Baste the tape in place. Machine-basting the tape to garment saves time. Baste in darts or other seams that are to be included in the seam before making the seam. Be certain to slash tape around convex curves and miter it at corners.

After the garment has been fitted, and prior to applying the interfacings to the coat or suit jacket, remove the tape. Stay-stitching just off the marked seam line on seam allowance may be substituted for temporary taping. For permanent taping of the garment, see this section, p. 215, "Taping the Lapel Crease Line and Front Edges."

Basting, Stay-Stitching, and Stitching Seams

Seams that will lie underneath the interfacings should be basted, stitched, and pressed before the interfacings are attached to the fronts and the back of the garment. Seams that bear much strain in fitting should be basted with short stitches such as running or even basting stitches. Seams that bear little strain in fitting should be basted with longer stitches, such as uneven or guide stitches. Canvas is too thick to stitch into seams, especially those that will be pressed open, but it may be stitched into the armseye seam if this seam is not pressed open. Edges of garment sections that are not cut on the true grain of the fabric and are not temporarily taped may be stay-stitched as soon as the garment is cut to prevent stretching during the construction of the garment, and to help hold the grain line in place. Place the stay-stitching on the seam allowance near the marked seam line and stitch with the grain of the fabric. Seam edges that are often stay-stitched are neck, armseye, underarm, shoulder, internal off-grain seams, and curved front-edge of lapels. Stitching the seams in the same direction in which they are stay-stitched aids

further in helping the grain to remain in its natural position. Also, press seams with the grain of the fabric, not against it. Plain seams are most often used and steam-pressed open. The finish will vary with the fabric. Seams of edges of heavy, nonraveling fabrics may be pinked or trimmed. Overcast edges of fabrics that fray badly. Shape and press curved seams over the tailor's ham. Seams of stretchy wool fabrics that are cut off-grain, such as those of flared, full length coats, may have seam tape basted and fell-stitched on the center of the finished plain seam to prevent further stretching during wear and dry cleaning. See Fig. 49E.

Shaping the Fabric Front and Back of Coat or Suit Jacket to Fit Body Curves

Fronts. The fronts should be shaped to fit easily over the natural curves of the body, such as the outward curve of bust, inward curve of the underarm, and waistline. Place both coat fronts up to the body as they will appear in the finished garment and chalk-mark directly over the tips of bust.

Place the tailor's ham on the wrong side of the coat front directly underneath the chalk marks. Shape both fronts in the same manner, as shown in Figure 35E, p. 165. Steam-press the fabric so that it has a rounded, outward curve that will fit easily over the bust of the person who is to wear the coat. Steam-press up to the chalk marks in a circular motion, erase chalk marks with a stiff brush, and complete the pressing. The stay-stitching along the curved edges of the arm-scy, the neck, the waistline, and the lapels will prevent stretching not only during the making, but while the coat is being shaped. When there is fullness at the underarm, draw up the stay-stitching or put in a small running basting and draw up this thread until the coat front fits into the hollow of the underarm. Use the same method for shaping a fitted jacket to the waistline. Shrink out fullness at both the underarm and waistline with the steam iron. The stay-stitching may be slightly drawn around the curved edge of lapels to prevent them from curling up when they are finished.

Back. For the person who has a straight back, very little if any

shaping is needed in the coat back. For the person with a projecting shoulder-blade bone, shaping is necessary. Place the back of coat to the back of the body and chalk-mark on each side directly over the most protruding portion of the shoulder-blade bone. Place the back of coat right side up over the tailor's ham at each of these chalk marks and shape the back with a slight outward curve at each of these points until they fit easily over each shoulder blade. The arm-scye curve and waistline curve on back of coat may also need fitting and shrinking. If so, use the same method as for removing fullness from the armscye and waistline curve of the fronts.

Shaping Interfacings to Fit Body Curves

After the interfacings have been cut and marked according to instructions in Section 11, p. 100, "Pattern Placement for Back and Front Interfacings," the darts should be basted and finished before the interfacings are shaped. The darts in the interfacings are not always finished in the same way as those in the coat fabric. Follow instructions in Section 13, p. 112, "Making and Finishing Edges of Darts in Interfacings."

Darts may be needed at other places than the shoulder in order for the interfacing to fit well over the bust, especially for a person with a prominent bust. Often a dart is needed at the lower edge of the front interfacing directly under the bust. (See Fig. 49C.) Make and finish all darts of the front interfacing by the method that seems most appropriate for the dart.

Next, place the ham cushion under the bust area of each interfacing front and steam-press them in shape until they fit the curves of the body just as was done with the coat fabric fronts. The interfacing should be shrunk into the same shape as the coat fabric fronts. Also shape the back in the same manner as the coat fabric back was shaped.

Attaching Interfacing to Fronts and Back of Coat or Suit Jacket

After the darts, pleats, and internal seams of both the coat and interfacings have been made and pressed, and the shaping of back

and fronts completed, the next step is to attach the interfacing to back and to fronts of the garment. Use silk thread of a matching color to the coat fabric for permanent padding, tailor-basting, and felling stitches. Avoid knots, as they leave imprints on top side when pressing. Use over-and-over stitches when beginning. Fronts and back are made separately, and interfacing attached permanently to each section, prior to joining fronts and back together at shoulder and underarm seams.

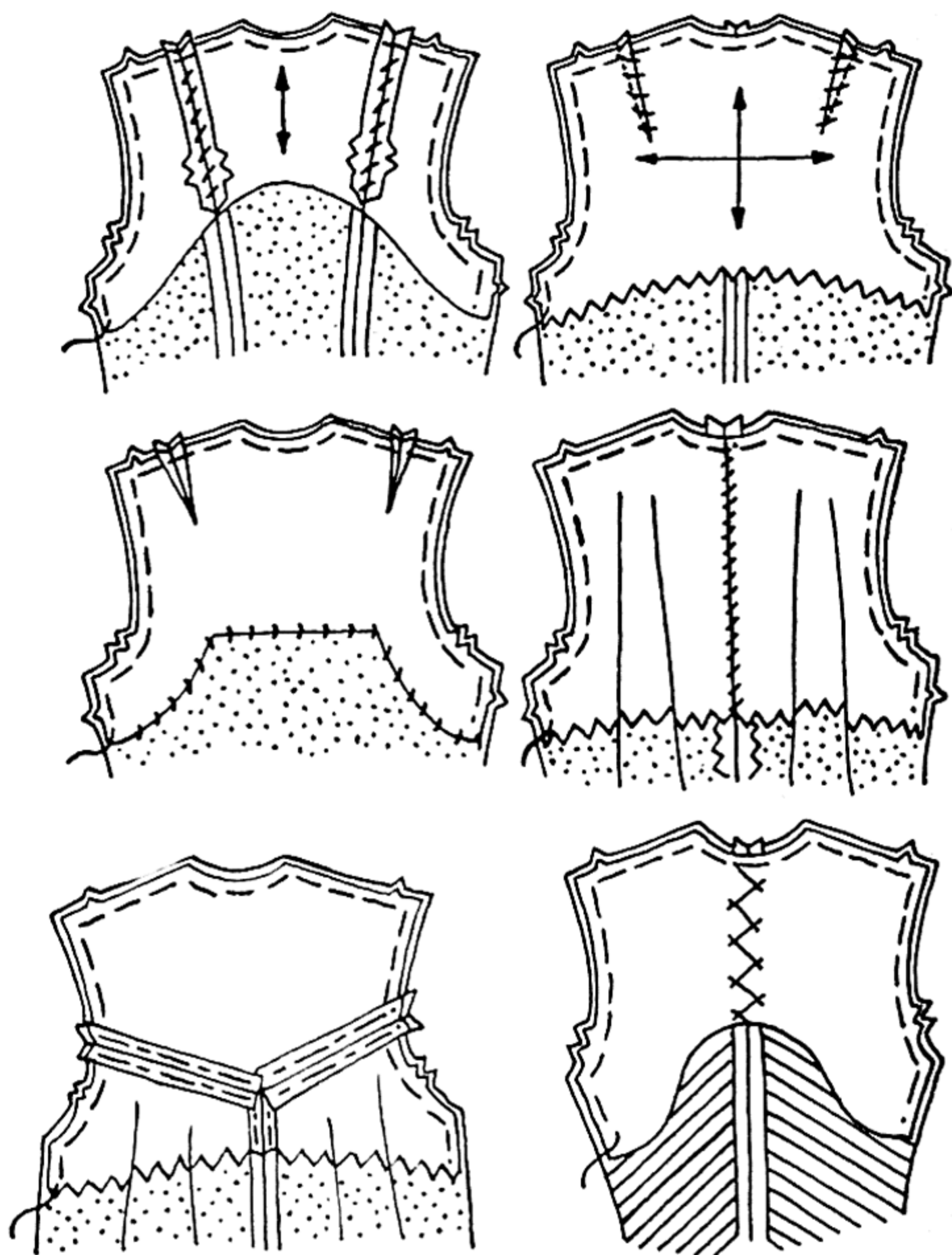


Fig. 48. Diagram showing different shapes and ways of attaching an interfacing to back of coat or suit jacket.

Interfacing the Back. Wigan or muslin are the fabrics most often used for interfacings in the backs of lined tailored garments. Figure 48 shows different shapes and various methods of attaching interfacing to back of garment. Use the one best adapted to your style of coat. Be certain that the wigan or muslin has been shrunk and pressed before it is applied to the coat back.

To attach the interfacing to the coat, lay the fabric back with right side down on a flat surface, such as a table, or place it wrong side out on the back of your dress form. Place the interfacing to the wrong side of garment, pin, and baste along the center back line so that the lengthwise grain line of interfacing is directly over lengthwise grain line of coat. See that the edge of coat and interfacing exactly coincide, then ease the interfacing toward center so that it is slightly looser than the fabric. Pin and baste the interfacing to coat fabric at neck, at shoulder, and at underarm seams of coat. Press the entire back well with a steam iron; it is then ready for attaching to the front.

If the interfacing is not to be stitched in with shoulder and underarm seams of coat, it should be tailor-basted to the coat near shoulder, armseye, and underarm seam lines. One or two lengthwise rows of tailor basting may be placed on each side of center back to hold interfacing to coat fabric, if desired. These rows of tailor basting are permanent and should be loosely made to prevent drawing, invisible from right side of garment. Wigan or muslin may be stitched into the shoulder, armseye, and underarm seams of the coat. The interfacing of internal seams such as those of yokes and panel backs may or may not be stitched into the seams of coats. Darts of the interfacing may or may not be stitched into the coat seams. If they are not stitched into the seams, then tailor-baste or catch-stitch these permanently but loosely to the corresponding seams of the garment. This prevents interfacing seam imprints after pressing.

Interfacing the Fronts. After the darts are finished, place the coat or suit jacket fronts with the right side down on the table, or place and pin them on a dress form, if you have one of your size, with the right sides of coat against the form. Put the interfacings to

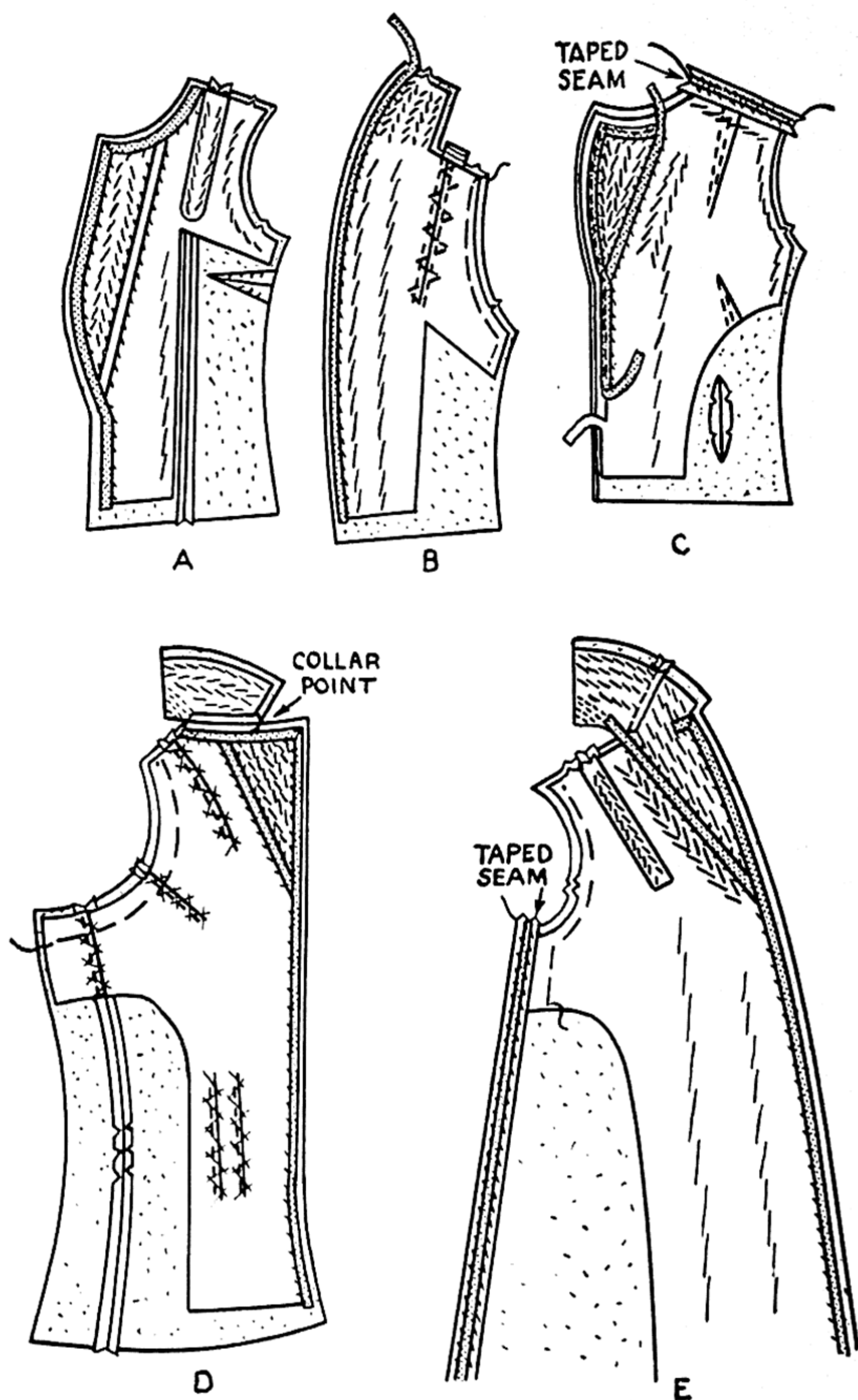
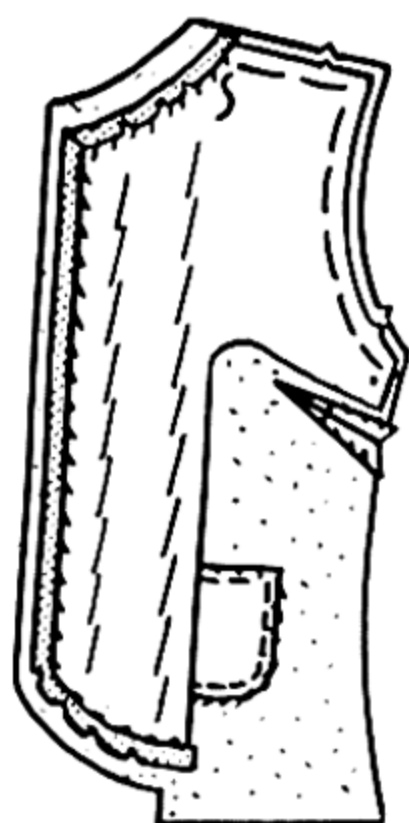
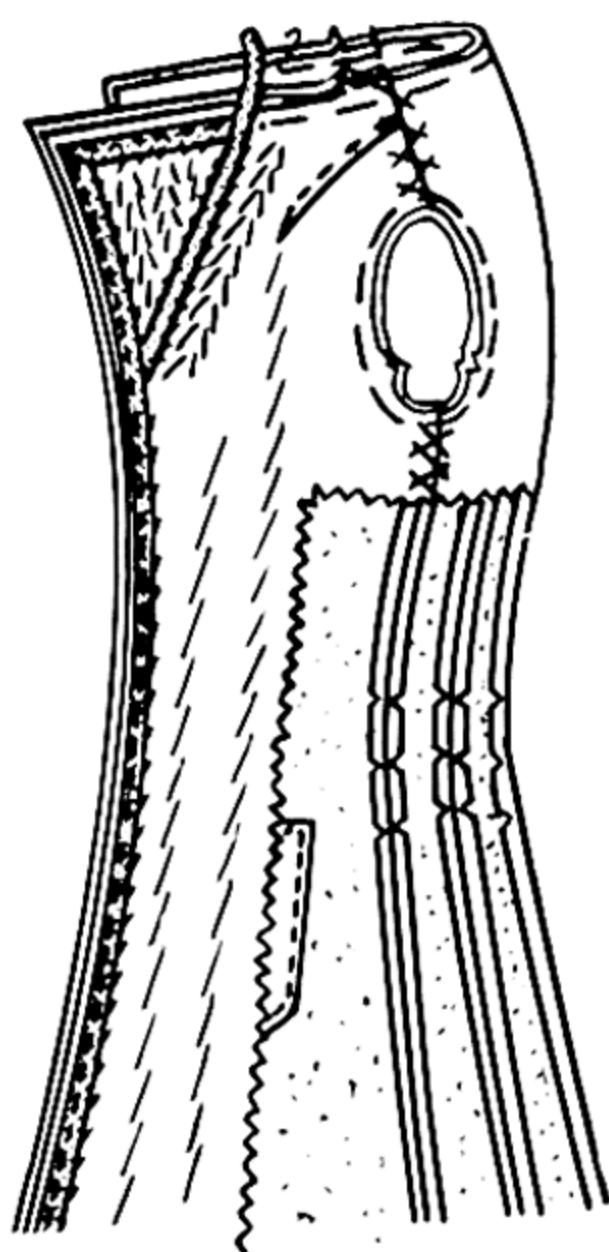


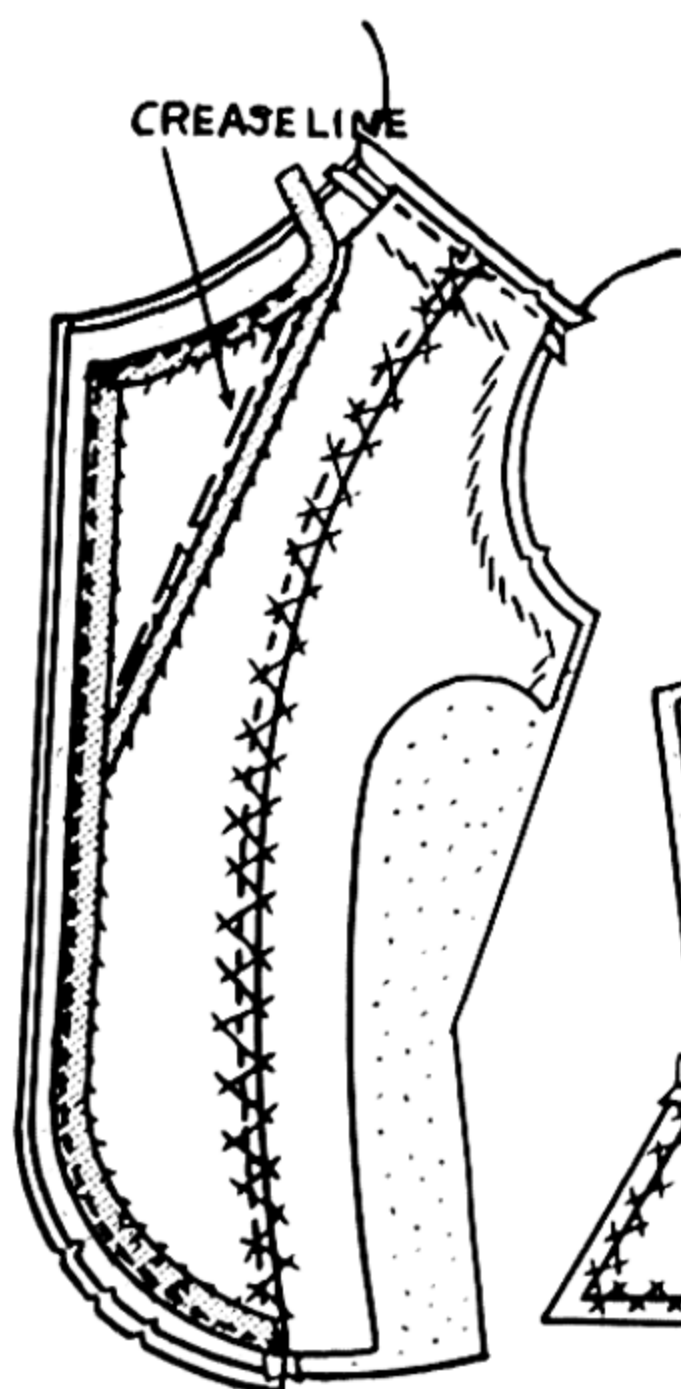
Fig. 49. Diagram showing different shapes and ways of attaching interfacing to coat or suit jacket front. Diagram also shows how tailor's stay tape is used on various shapes of coats and suits.



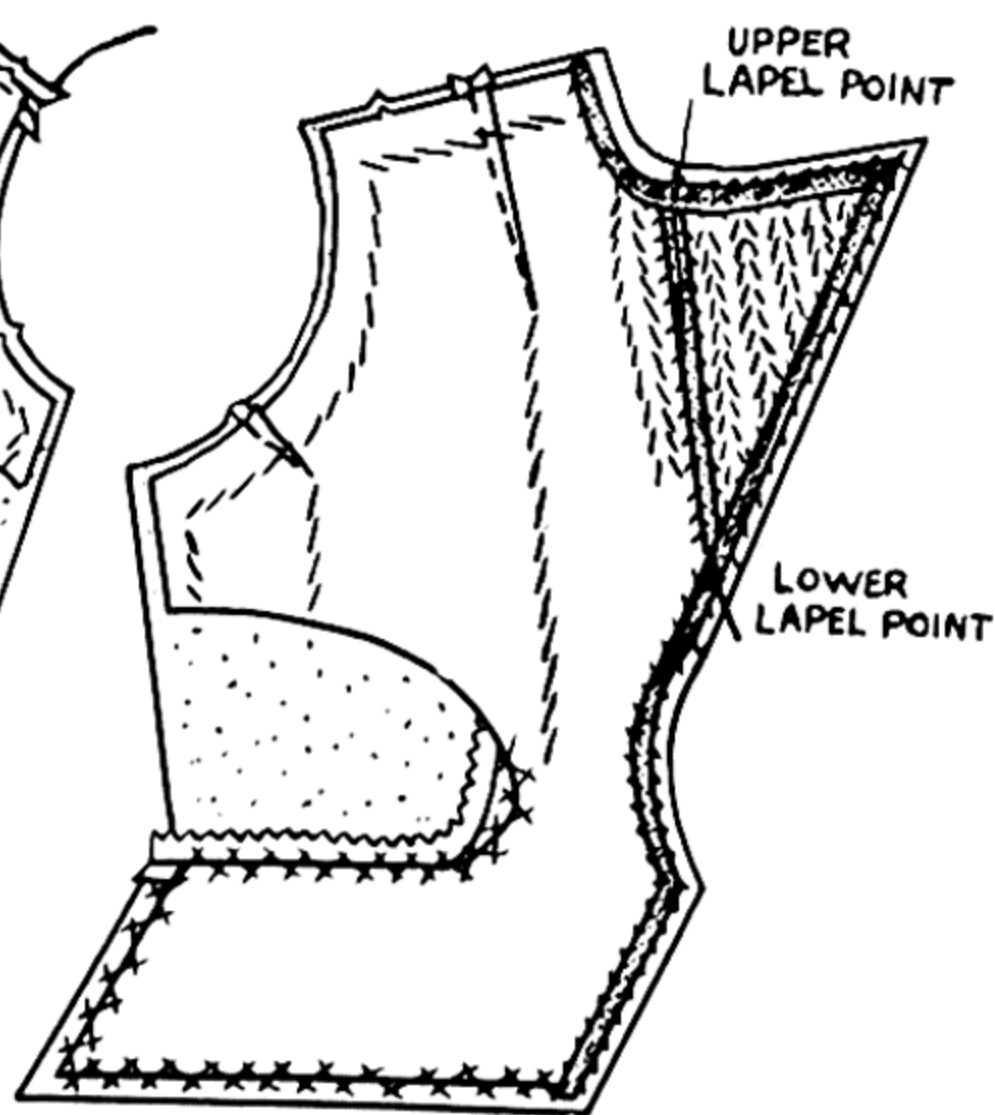
F



G



H



I

Fig. 49. (Continued.)

the wrong sides of the coat so that the edges of the interfacings are flush with the edges of the coat. The dart seam line of the interfacing should fall at the corresponding dart seam line of the coat. Pin and baste the interfacing to the coat fabric along the dart line and at any internal seam lines. Next baste interfacing to coat from lower end of dart to lower end of interfacing. Then baste interfacing to coat across the bust line. When working with the fabric on the table, raise it at the bust curve by putting the left hand under this area so that interfacing fits easily over the coat fabric. The method of attaching the interfacing to the coat will vary with the style of the coat. See Fig. 49 and use the method and shape that is most appropriate for your style of suit jacket or coat.

Attach the interfacing to coat on dart line with tailor basting. Use silk thread of a matching color without a knot in the end of thread. Next tailor-baste the interfacing to the coat at shoulders 1 inch below shoulder seam line, $\frac{1}{4}$ inch from armseye seam line, and $\frac{1}{8}$ inch from underarm seam lines (Fig. 49C). Let this tailor basting be of the short-length stitches and permit these stitches to remain in the garment to hold the interfacing permanently to the coat fabric. This procedure is necessary since the interfacing will not be stitched into the seam line at shoulder and underarm and sometimes not at the armseye. Tailor basting is not needed at armseye if interfacing is stitched into armseye seam. Figure 49 shows several different ways of tailor basting the interfacing to the coat front. Tailor-baste lengthwise line on each of the fronts to attach interfacing to coat fabric. Space lines 1 to 2 inches apart with 1- to 2-inch thread floats between stitches, and $\frac{1}{16}$ -inch length stitches. Let thread floats between stitches be slightly loose to prevent a drawn appearance on right side of coat. Do not place the lengthwise rows of the tailor basting closer than $1\frac{1}{2}$ to 2 inches from the seam lines, as it will interfere with stitching and pressing of the seams. The lapel area is pad-stitched before the interfacing is tailor-basted to the body of the coat.

Pin the fronts to back of coat at shoulder seams and at underarm seams as far as the waistline. Put on the coat, lap it at center fronts, and determine whether the marked lapel line is too low or too high.

If a different lapel is needed, place one at the proper location and mark the line on the canvas with a row of pins and later with a pencil and a ruler. Baste the canvas to the coat fabric on the crease line, as shown in Fig. 49H.

Taping the Lapel Crease Line and Front Edges. Place pins at right angles when attaching the tape and baste tailor's preshrunk edge tape $\frac{1}{8}$ inch from the lapel line or crease line toward the armseye. Figure 49H shows a lapel crease line with tape pinned and basted in place. Such a placement gives ample space for the lapel to turn easily over the tape. For a strictly tailored suit with a notched-type collar, the tape may be cut about 2 inches longer than the crease line so that it may later be extended on the crease line of the collar (Fig. 49C). Hold the tape slightly taut along this bias lapel line to prevent stretching. In case you are not quite sure that the lapel line is at the exact location you desire, cut the tape so that there is a 2-inch extension at the lower lapel edge for adjustment in the crease line, as for fitting coat over the bust or in case the tape has been drawn too tightly while pinning it to the lapel line. After the tape has been basted and felled to the interfacing, cut off the surplus end at lower lapel point. In some strictly tailored coats the tape is cut short of the lower lapel point 2 to 3 inches. Fasten tape to the interfacing and coat fabric along each edge at the lapel line. Use the slant hemming or felling stitch, as shown in Fig. 3E, to attach tape to the fabric. For a coat without a lapel, the tailor's stay tape extends only around the neck and down the front edge of the coat (Fig. 49F).

After the tape has been felled to the lapel line, next outline the front edge with the tape to prevent its stretching. After the interfacing has been basted to the coat $\frac{1}{8}$ inch inside the front marked seam line of canvas, cut off the canvas as close as possible to the basting stitches. This leaves the cut edge of canvas just inside the seam line. Canvas is stiff and wiry and should not be stitched into any seam that will be pressed open or to the reverse location. If wigan or muslin is used as a front interfacing, as in dressmaker suits, it may be stitched into the front seam line as the tape is stitched and then the seam allowance trimmed off to the stitching.

To tape the front edges, work with the coat fronts on the table and the canvas side up. Place the tape along the front seam line so that the outer edge of tape lies directly over the seam line far enough to be stitched directly on the edge into the seam line when the front facing is stitched to the front of the coat. The other edge of tape will lie on top of the canvas. Pin and baste the tape from hem line at bottom of the coat, around the lapel and neck curve to the shoulder seam at neck line.

Hold the tape slightly taut from the waistline to the neckline, and just easy from waistline to bottom of the coat. If there is a pointed lapel, miter the tape at the corner to prevent bulkiness. Slash or notch tape on the outer curved edge of neck to prevent drawing.

Fasten the inner edge of tape, which lies next to the body of coat, to the canvas with the felling stitch so that the stitches do not show on the right side of coat and do not catch the wool fabric. The outer edge of tape is stitched to the coat on the seam line as the front facing is stitched.

Another method of taping a coat front that is often used is to cut the canvas off $\frac{1}{16}$ inch inside the seam line, then put the tailor's tape just to the seam line, and hem or fell it down to the fabric on the outer edge and to the canvas on the inner edge as shown in Fig. 49I. When an interfacing of wigan or muslin is used, cut off seam allowance after felling of tape to coat along seam line. See Fig. 49 for different methods of taping coat front edges and crease lines.

Padding the Lapel Area. The method of padding the lapel area will vary with the worker. The technique and type of padding will also differ with the design of the coat front. Hold the lapel in the left hand and work with lapel rolled over just as it will lie in the finished garment. For a strictly tailored, mannish-style coat, place the first row of pad stitches in the lapel area parallel with the tape on the crease line, and $\frac{1}{3}$ inch from the edge of tape. Continue to make rows of pad stitches parallel with the first row, placing the rows $\frac{1}{4}$ to $\frac{1}{3}$ apart, until the lapel area has been filled. Do not permit the stitches to extend beyond tape. One or two rows of pad stitching may be placed outside the taped lapel crease line toward the armseye for holding the canvas to coat fabric during dry clean-

ing. The outside lines of pad stitches do not extend to the tape at lower lapel point (Fig. 49E). See Fig. 4B-2, Section 7, for method of making the padding stitch. Thread floats between padding stitches are from $\frac{1}{4}$ inch to $\frac{1}{3}$ inch in length on side next to the worker with a $\frac{1}{16}$ -inch stitch taken to hold tailor's canvas to wool fabric. Work upward and in the same direction when making these stitches, and do not permit the canvas to be drawn tightly along the crease line. Do not permit the stitches to show on wool side of garment.

Another method of pad-stitching the lapel is to place the first row inside the tape along the three sides of the tape and $\frac{1}{4}$ inch from it, and continue the stitches inward until the lapel area is filled. See that the canvas fits easily over the coat fabric as the stitches are made with the lapel area held in the left hand. See Fig. 49 for suggestive methods of pad-stitching the lapel area. Press fronts well.

Making and Putting in Pockets. Be certain the marked location is convenient for your use. Consult Section 15 for instructions in making the kind of pocket you have chosen to put on your coat.

Joining Front to Back of Coat. Place the right sides of fronts to back, baste, stitch, and press open the shoulder and underarm seams. If the shoulder seams are curved near the neck line, as in some strictly tailored jackets, press these seams over the curved edge of tailor's ham and do not alter the shape. Do not stitch tailor's canvas into the shoulder and underarm seams. A piece of tailor's tape fell-stitched to the shoulder seam allowances after the shoulder seam has been pressed open gives added strength and prevents the shoulder seam from stretching (Fig. 49C).

Methods of Joining Seams of Interfacing. There are various methods for fastening the interfacings together at seams.

Method 1. Stitch back interfacing into shoulder seams as fronts are joined to back of coat. Press seams open. Lap front interfacing seam allowance over the opened seam and fasten it to back seam allowance with the catch-stitch, or with a running hemming stitch, using a double thread and a back-stitch occasionally.

Method 2. Do not stitch back interfacing into shoulder or underarm seams of coat. Lap and pin the back interfacing seam allowance over the coat seam at shoulder and at underarm, and baste it perma-

nently in place with a hemming stitch and double thread. Lap the front interfacing over the back interfacing, and at shoulder and underarm seam catch-stitch the front interfacing seam allowance permanently in place. (See Fig. 49G.) Internal seams of front interfacings may be joined to the corresponding seam of coat with a catch-stitch or tailor's basting (Fig. 49H).

Making Bound Buttonholes. Make bound buttonholes now, if these are made before attaching the front facing to the front interfacing. See Section 16 for instructions for making the type of bound buttonhole you wish to put on your suit or coat.

Attaching the Front Fabric Facings. Be certain that the seam allowance of canvas on front edge of coat (Fig. 49C) has been removed before attaching the front fabric facing. To attach the facing to the coat or the suit jacket front, place the two right sides together with garment side upward, then pin the facing in place at lower lapel point and smooth both facing and coat toward the bottom of the coat. Pin and baste from lower lapel point to the point where the collar joins the lapel with the facing side up, easing the facing in at the corner of the lapel and slightly easing facing around lapel to lower lapel point to prevent a drawn appearance on the right side after the lapel has been turned. Then baste facing to coat from lower lapel point to bottom of coat. Figure 49I shows the location for upper and lower lapel points. The facing may be held slightly taut around the lower edge of a suit jacket with a curve (Fig. 49H). Stitch on the seam line of tape, with the interfacing side of coat upward, from bottom of coat to collar point at neckline, catching the outer edge of tape in the seam line. Cut the seam allowance at the collar points at right angles to the stitching, but do not cut the stitching.

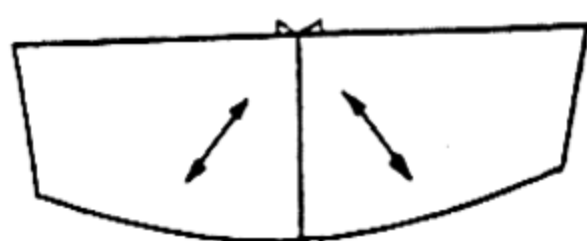
After the facing has been stitched and corner of lapel clipped, press the front edge seam allowance open on the wood press block, from bottom of coat to the corner of the lapel and then to collar point where the collar joins the neck line of coat. Then press both seam allowances toward the garment side. Stagger the seam allowance that lies next to the outer side of garment to about $\frac{1}{4}$ inch in width, and the seam that lies next to the under side of garment to

approximately $\frac{3}{16}$ inch in width. Thus the facing seam from lower lapel point to neck line will be $\frac{1}{4}$ inch, and from lower lapel point to bottom of coat, the coat seam allowance will be $\frac{1}{4}$ inch. Next turn the facing right side out, and shape lapel, if pointed, to a sharp point; if rounded, in a well-rounded curve. The seam should not show on lapel when the lapel is turned back on the coat. Baste edge so that seam of lapel lies slightly to the underneath side of coat. Seam edge should not show from the right side of the garment; in other words, from the top fastening down to coat hem, the seam line shows on the wrong or facing side of the coat. From the top fastening to the collar point, the seam is placed on the under side of the lapel.

Making and Pad-Stitching the Undercollar

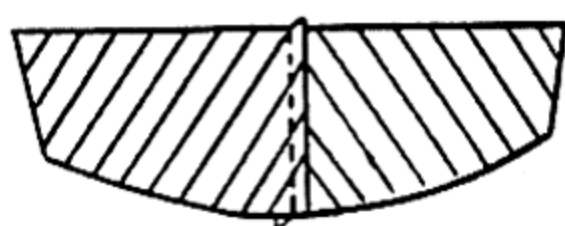
The undercollar of a suit jacket or a coat is usually cut on the true bias; therefore, the interfacing is also cut on the true bias so that the grain of the two will lie in the same direction and not tend to stretch out of shape. (See Fig. 50, Steps I and II.) There is usually a seam in the center back of undercollar and interfacing. The interfacing of the collar is often of tailor's linen. In most patterns the seam allowance on all edges of collar and at back center seam is $\frac{5}{8}$ inch. It is assumed that the interfacing was cut with same width seam allowance.

Making the Undercollar. Place the two right sides of the undercollar together. Baste and stitch a plain seam on marked line at center back. Press seam open on wood press block to flatten the seam. Lap the two center back seam edges of the interfacing, one flat over the other, and stitch on the marked seam line. Trim the seam allowances to $\frac{1}{4}$ inch in width. Transfer the markings of crease line and seam lines on undercollar to the interfacing. Measure the neck seam line of coat to neck seam line of collar to find whether the two are the same length. Place the undercollar wrong side up on table and place the interfacing on the undercollar so that the center back seam lines coincide. Pin, and baste center back seam lines together. Then baste interfacing to collar along seam lines $\frac{1}{8}$ inch inside the marked



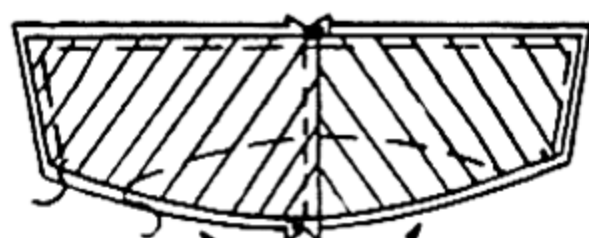
Step I

Undercollar cut on the bias and stitched together with a plain seam at center back.

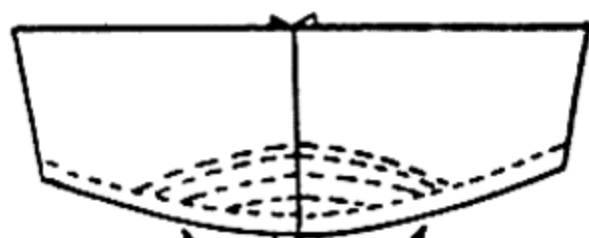


Step II

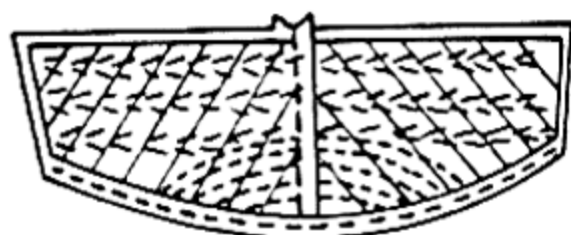
Interfacing cut on the bias. Seam edges lapped and stitched on marked seam line.


NECKLINE
Step III

Interfacing basted to undercollar on marked seamlines and crease-line.

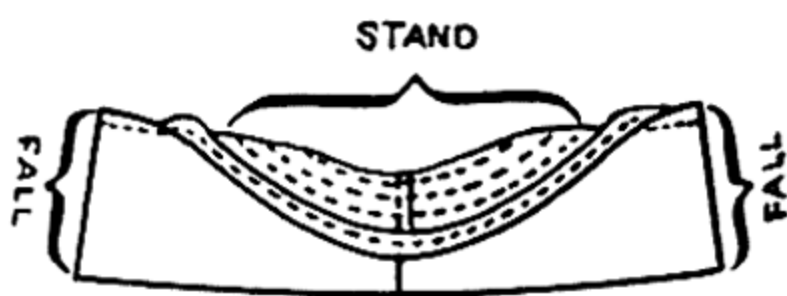

CREASELINE
Step IV

Undercollar marked and machine stitched for the collar "stand."

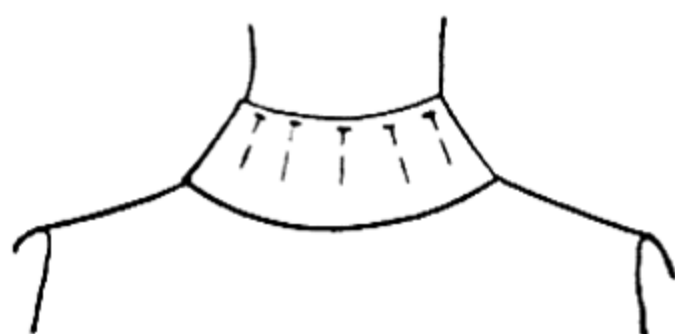


Step V

Interfacing attached to undercollar with padding stitches. Neck seam allowance turned to wrong side and stitched along the edge.


STAND
Step VI

Undercollar turned on creaseline and shaped to fit the neck curve.



Step VII

Pinning and shaping the uppercollar on the creaseline to fit the shape of the neck.



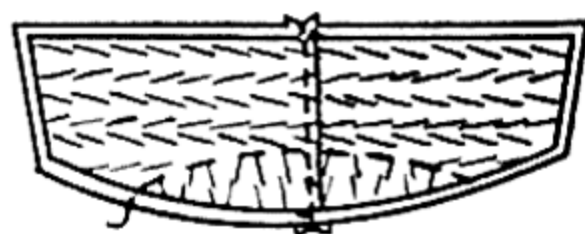
Step VIII

Shaping the uppercollar and steam pressing it on a round tailor's cushion.



Step IX

The finished collar ready for joining to neck edge of coat or suit jacket.



Step X

Undercollar "stand" may be pad stitched instead of machine stitched if preferred.

Fig. 50. Methods of making, shaping, and pad stitching a collar for a coat or a suit jacket.

seam lines around the edges (Fig. 50, Step III). Baste interfacing to undercollar on crease line.

On most collars there are several rows of machine stitching along the neck edge. These lines make the collar stand up and help the padded area to roll over easily. When rows of stitching are used along the neck edge, this area is called the "stand" and the pad-stitched area the "fall." (See Fig. 50, Steps V and VI.) If the pattern does not contain markings for a crease line, pin and baste the undercollar to the neckline of coat, try on the coat, shape the collar on the neck as it will be worn, and pin a crease line between stand and fall areas. Remove the collar from the coat and mark the crease line. The distance between the end of crease line on neck edge of collar and the outer edge of collar will vary with the style of collar. The depth of the "fall" is greater than the depth of the "stand," to prevent seam line at neck from showing underneath the collar. Stitch interfacing to the undercollar on crease line and to the marked neck seam line only; retrace stitches or pull threads to interfacing side, tie and clip ends (Fig. 50, Step III). The first row of stitching placed on the crease line, and the second row $\frac{1}{8}$ inch below the crease line stitching. Place rows of machine stitches about $\frac{1}{4}$ inch apart to fill the "stand." Some people prefer to pad-stitch the stand area in preference to machine stitching it, as shown in Fig. 50, Step X. Pad-stitch the collar fall in rows parallel to the outer edge and up to the seam lines only with the collar held in the left hand and canvas toward the worker. These stitches are made $\frac{1}{16}$ inch in length with the thread floats on canvas side $\frac{1}{4}$ to $\frac{1}{3}$ inch apart, and the rows $\frac{1}{4}$ inch apart. After the interfacing has been attached to the undercollar, it is ready to be shaped to the neck of the wearer.

Shaping the Undercollar. There are various methods of shaping the undercollar. Place, pin, and baste the undercollar into the neck of the suit jacket or coat with center back seams and right sides together. Try on the coat. Adjust coat on your neck. Roll the collar back on the crease line. Have someone shape it to your neck along the crease line, place pins perpendicular to the crease line, and check collar to see that it fits closely to the sides and back of neck.

Remove the undercollar from coat and shape it with the steam iron. The undercollar should be placed on the flat side of wood press block with the stand of canvas side up. Steam-press the collar, letting tip edge of the iron move upward toward the crease line. Remove the pins as the crease line is pressed and shaped. Then place the collar on the rounded edge of wood press block or on a round tailor's cushion with the fall of canvas side up, steam-press it with the tip of steam iron, pressing upward to the crease line until the fabric is almost dry. If the collar at the crease line seems too large, shrink it with a circular motion of the steam iron, then ease the outer edge of the collar to fit around the shoulder curves. Place the collar on rounded edge of wood press or round tailor cushion and let it completely dry out in the shape in which it was molded and is to remain when worn. Measure the undercollar to the neck of coat again to be certain that the collar has not been stretched during the shaping.

Making and Shaping the Uppercollar

The uppercollar is usually cut at least $\frac{1}{8}$ inch larger than the undercollar on all edges. Transfer all markings of seam line and crease line from pattern to uppercollar or from undercollar to uppercollar when undercollar pattern has been altered. The collar fits best when center back is cut on the warpwise grain of the fabric.

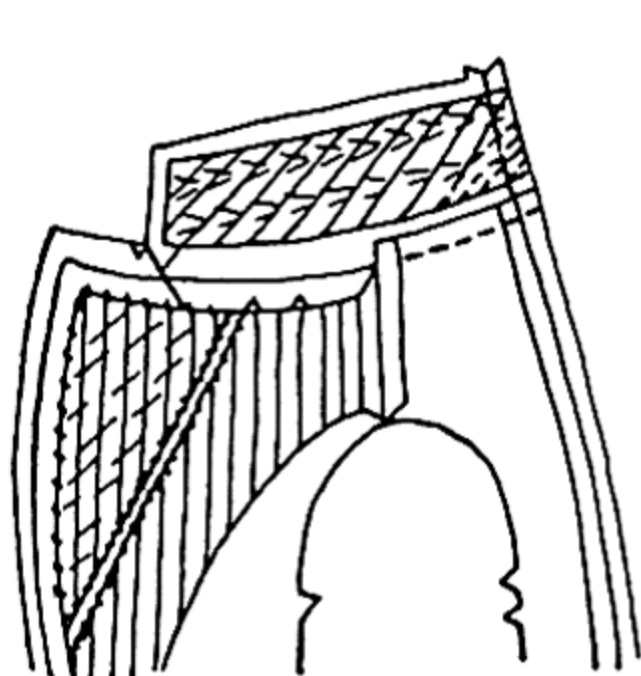
Shaping the Uppercollar. If the undercollar is to be attached to the coat previous to attaching the uppercollar, the following method is applicable: Fit the uppercollar over the undercollar and see that the crease lines are in the same location. Mark the crease line, fold it, and shape the collar on the crease line to your neck (Fig. 50, Step VII). Press up to the crease line on both stand and fall, the same way as for the undercollar. Some people prefer to press a crease line, others not to. Use a circular motion of the iron and shape the collar at the crease line. After the uppercollar has been shaped, place it on the undercollar with the wrong sides together, seam lines and crease lines coinciding. If the uppercollar is to be turned under and top-stitched in place along the outer edge, place

the two wrong sides of the collar together, then baste the upper- and undercollars together, with a line of tailor basting on each side of the crease line, and the outer edges basted together about 1 inch from raw edge. Then turn under seam allowances of outer edges of uppercollar, baste, and stitch uppercollar along the outer edges with machine stitching placed $\frac{1}{16}$ inch from the edge. This procedure is used when the undercollar of a heavy fabric such as melton cloth is attached to the coat before it is joined to the uppercollar. If the uppercollar and the undercollar are joined together before being attached to the coat, shape the uppercollar to neck and steam-press, as suggested above (Fig. 50, Steps VII, VIII, and IX). Be certain that uppercollar is eased onto the undercollar when it is being shaped.

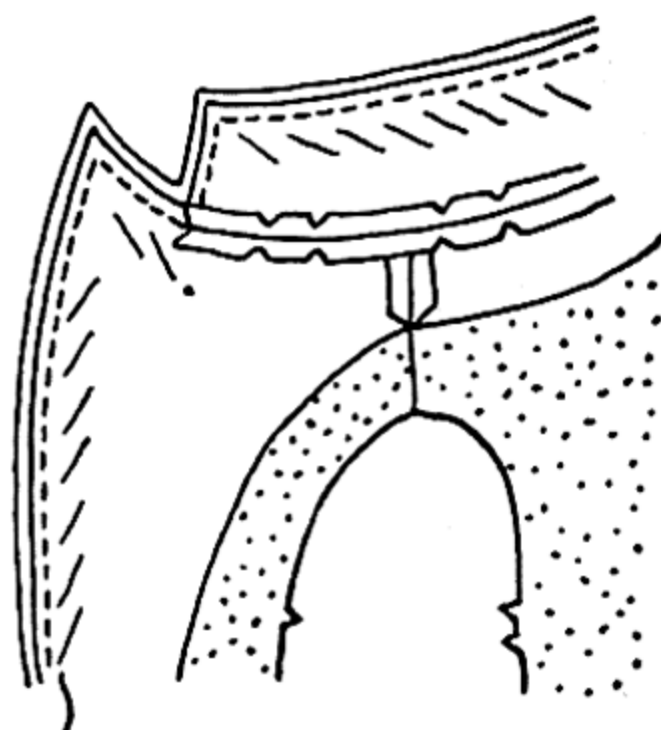
Putting the Collar on the Garment

The method of attaching the collar to the garment will depend upon the kind of fabric, the style of the collar, and the type of pattern used. A small fitted collar such as a "Peter Pan" style is attached to the neck edge of a coat with a fitted facing. For this type of collar use the facing pattern accompanying the commercial pattern. There are several methods of attaching the collar to the garment; the one used will depend on how the collar is made. Two methods are mentioned here; both are for undercollars made of the same fabric as the coat, rather than of melton fabric.

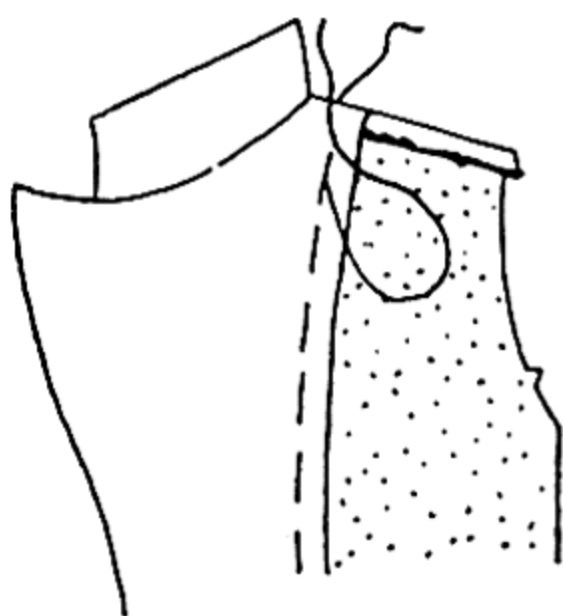
Method 1. In this method, attach the undercollar to the neck of the coat. (See Fig. 51A and B.) Then attach the uppercollar to the front facings, right sides together, with notches as marked. Make a plain seam, clip curved seam allowance, and press seam open. In this method the front facing and uppercollar are joined to the coat fronts and undercollar in one operation. Place right sides of collar and facing to right side of undercollar and coat fronts with notches matched. Tailor-baste near the seam line. Begin stitching at bottom of coat and continue stitching around collar and down the other side of coat. (Read page 218, "Attaching Front Fabric Facings.") The seam lines at upper edge of lapel, which join the uppercollar to the



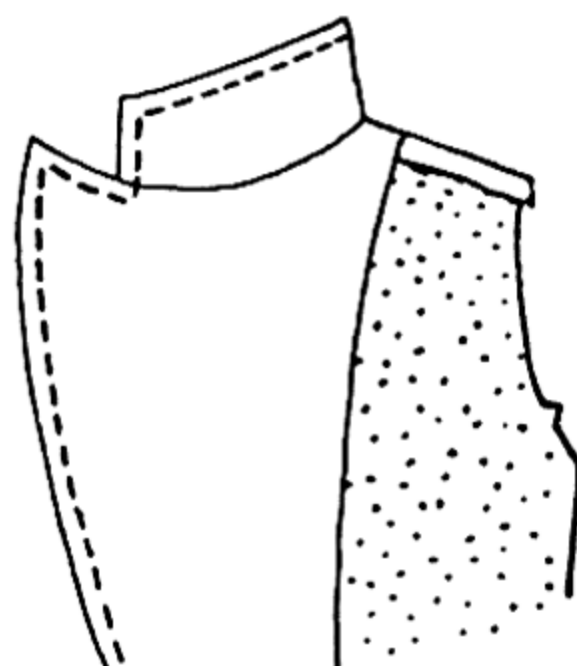
A. Undercollar attached to coat prior to attaching uppercollar and front facing.



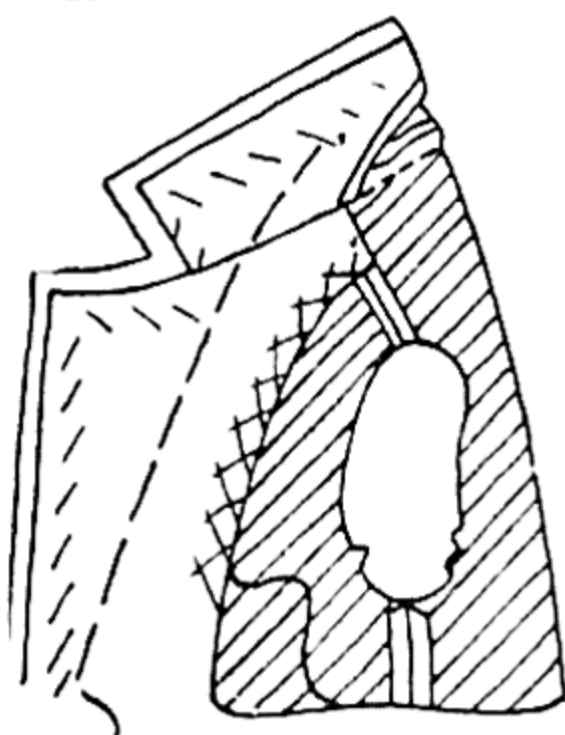
B. Uppercollar attached to front facing and then basted and stitched to undercollar and coat.



C. Uppercollar attached to neck line and front facing, dressmaker-style.



D. Collar and front facing edge stitched.



E. Collar and front facing tailor-basted along edge. Edge of front facing catch-stitched to interfacing.



F. Undercollar attached to coat with overhand or slant hemming stitch.

Fig. 51. Methods of attaching collars to coats and suit jackets.

lapel and undercollar to the coat, should be pressed open, clipped at deepest curve, and basted together using an occasional back-stitch to help hold the two seams in place during dry cleaning.

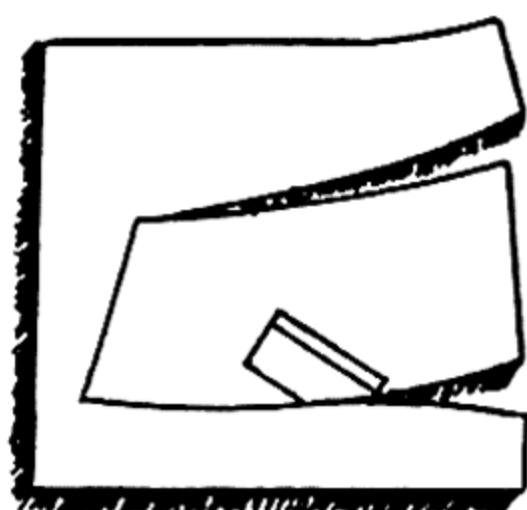
Method 2. In this method, make and attach the undercollar to the uppercollar before attaching either of these pieces to the coat. This is the same method used in attaching a convertible collar to a dress. (Observe Figs. 51C and D.) Figure 51E shows the uppercollar and front facing tailor-basted in place, and the edge of front facing catch-stitched to the interfacing. Figure 51F shows the undercollar of a heavy fabric such as melton cloth hand-hemmed to the coat.

Making and Attaching a Collar of a Contrasting Fabric to a Coat Collar

The method of cutting and fastening a collar of a contrasting material, such as fur, astrakhan, or velvet to the coat collar is another problem to be considered in making a tailored garment.

To make a fur collar, place the top collar pattern with seam allowance turned under on all edges on the back of the fur and mark around the pattern edges. Cut the fur on the marked line with a razor blade (Fig. 52A). If the hairs of the fur all lie in one direction, cut the collar through the center and reverse it at the center back. When the collar is wider through the center than at each edge, the fur should be reversed before the collar is cut. Fasten the center back seam together with a strong waxed thread, using the overhand stitch (Fig. 52B). Fasten tailor's stay tape flat along all edges of the skin. Miter the tape at each corner. Put an interlining on the underneath side of the collar and catch-stitch the tape over the interlining (Fig. 52D). Cotton flannel or lamb's wool interlining are the fabrics most often used for an interlining of a fur collar.

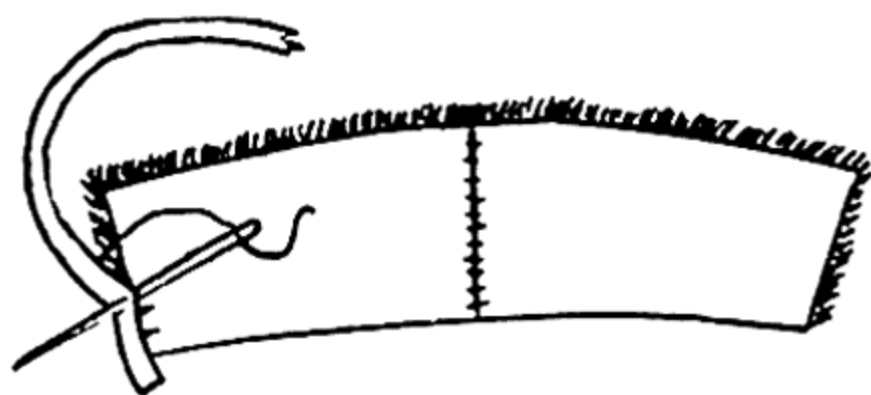
After the interlining has been fastened in place and seam allowances of undercollar have been turned to the underneath side, attach the fur collar to the undercollar and slip-stitch it in place. Some people prefer to put an interlining and a lining on a fur collar before attaching it to the undercollar.



A. Cutting the fur collar with a razor blade.



B. Joining two pieces of fur together at seam with the overhand stitch.



C. Taping the edge of the fur.



D. Interlining the fur collar.

Fig. 52. Method of cutting and interlining collar of a contrasting fabric.

Velvet or astrakhan collars may be made and attached to the coat collar in the same manner. The thickness of the velvet will determine whether it is placed on top of the uppercollar or whether the uppercollar is omitted. Lightweight velvet is often placed on top of the uppercollar, turned under on all edges, and slip-stitched to the collar. Figure 52 shows methods for cutting and attaching a collar of fur or similar material to the interlining.

Making and Putting in Sleeves

Be sure that all seam lines, darts, and indications for gathering are marked before removing the pattern. It is often best to mark grain lines with basting in order to see whether they are in the correct position when the sleeve has been placed in the armseye.

Gathering and Basting the Sleeves. The amount of fullness to be allowed at the elbow of a one-piece sleeve of a coat or a suit is

more than for a two-piece sleeve. The latter is cut rounded at the elbow to fit the curve of the arm at the elbow and would not need so much fullness as a one-piece, straight-seam sleeve. There are several methods of adding fullness for ease at the elbow. Some of these are gathers, darts, tucks, and soft unstitched pleats. The added fullness for a two-piece sleeve is most often gathered and shrunk out with a steam iron before the back seam of the sleeve is stitched together. To obtain a nice curve, place the sleeve over the curved edge of a tailor's cushion and steam-shrink out the fullness. The notches should be matched accurately before the lengthwise seams are basted together.

The excess fullness needed for ease at the top of a sleeve between the notches may be in the form of darts, but is most often in that of gathers. Gathering the fabric may be done in the following ways:

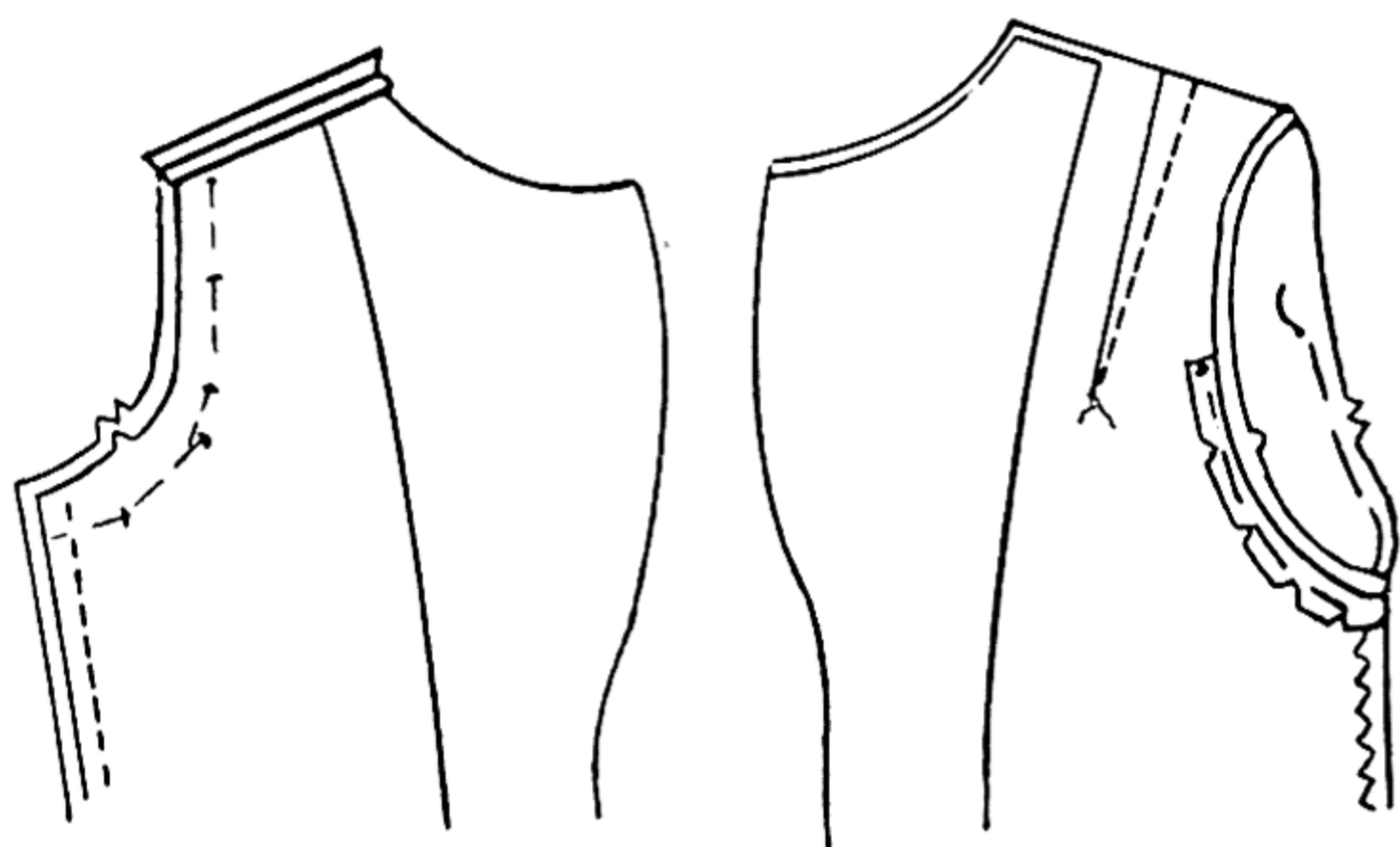
Gathering with Machine Stitching: Lengthen the stitch on the machine to about eight to ten stitches per inch, depending upon the kind of fabric. If the upper tension is loosened before stitching is done, the thread pulls to a better advantage. Stitch exactly on the marked seam line on the right side of the fabric and then stitch another line $\frac{1}{16}$ inch from the first line, being sure the second line is on the seam allowance. Threads should be extended two inches at both ends of the stitching for convenience in pulling the threads and regulating the evenness of the gathering. Use machine stitching for gathering the top of sleeves. Very heavy fabrics, such as camel's hair, should be gathered by hand. The fullness is often more evenly distributed in machine gathering than in hand gathering.

Hand Gathering: For hand gathering use a double thread with a knot to join the ends. Thread the same color as the fabric is preferable. Make stitches and spaces $\frac{1}{16}$ inch long. Keep stitches directly on the marked seam line and place a second row of gathering stitches $\frac{1}{16}$ inch from the first line on the seam allowance toward the cut edge. Pull both gathering threads at once so that gathered material is of the same extent as the material it is to be joined with, and fasten gathering securely with an over-and-over stitch. If the size of space into which the gathering is to be fitted is not known, leave the ends of the thread free so that it can be pulled up to fit

into the apportioned space. A knot tied in the ends of the thread prevents it from slipping back into the garment. See Fig. 3B, p. 62, for method of hand-gathering the top of sleeves.

Establishing the Correct Armscye Line. When the coat or suit jacket is ready for inserting the sleeve, slip the garment on, fasten the opening, and adjust to correct position as it will be worn. When the marked armscye seam line is not in the correct location, find the highest point of the outer end of the shoulder and mark this point with a pin before establishing the correct armscye for a set-in sleeve. Mark the established line with a row of pins placed directly where the seam line is to be located (Fig. 53A). When both shoulders are alike, mark the second armscye from the first by placing one armscye into the other with corresponding shoulder and underarm seams exactly coinciding. Replace the row of pins with a line of basting, which is to become the new seam line for basting the sleeve into the armhole.

Shrinking Out Fullness and Setting the Smooth-Top Sleeve into the Armhole. Stitch the sleeves together on the lengthwise marked seam lines. Plain seams are always used. Slip the sleeve onto the sleeve board wrong side out and press open the seams (Fig. 35A, p. 165).



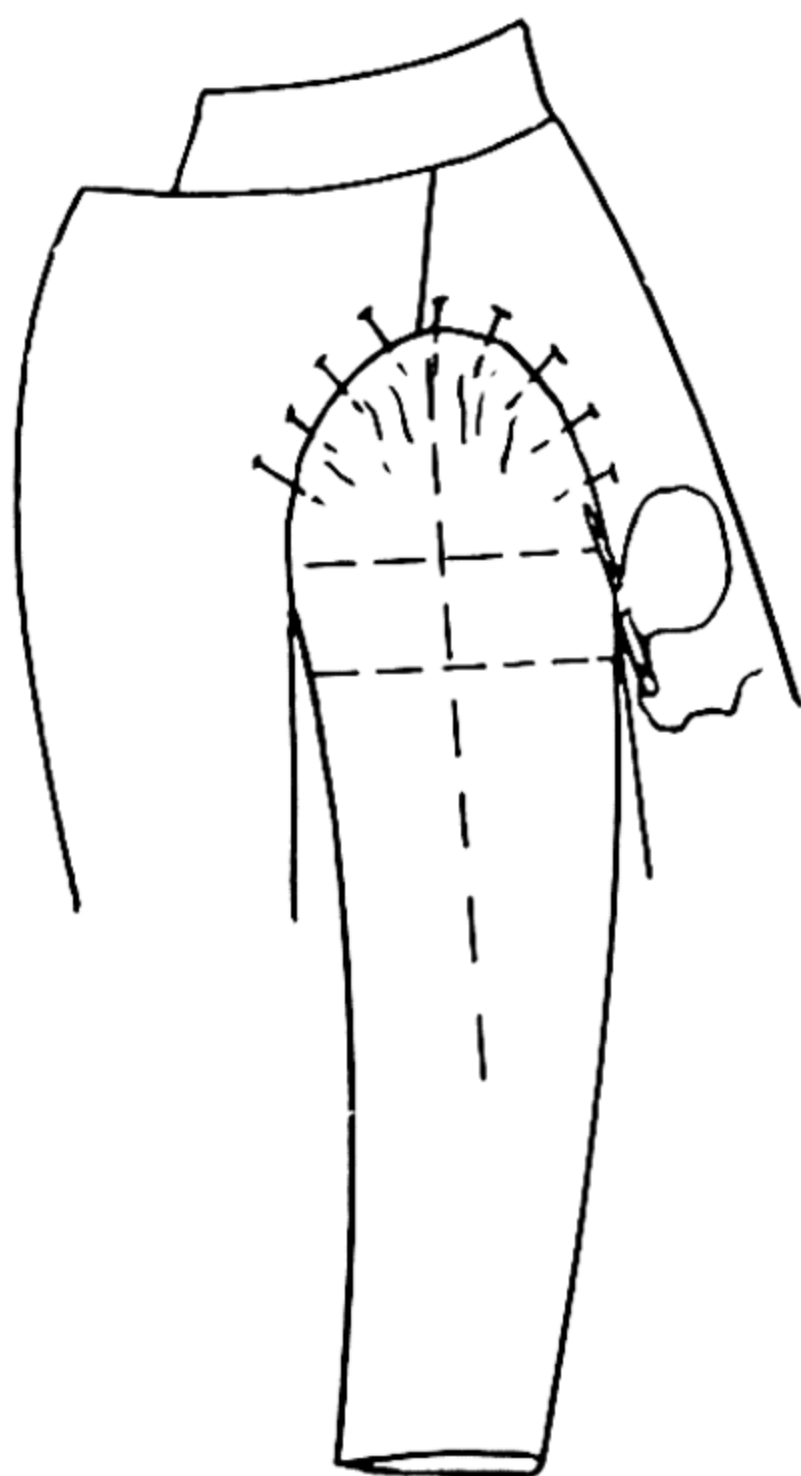
A. Establishing the armscye seam line.

B. Taping the lower half of armscye.

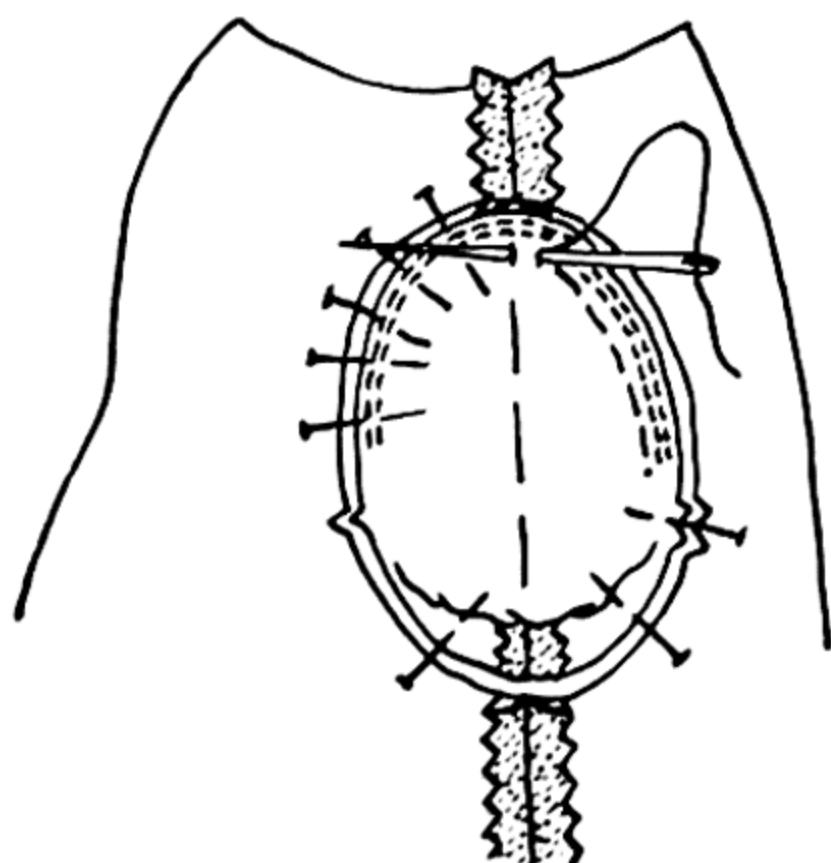
Fig. 53. Method of putting a sleeve into the armhole of coat correctly.



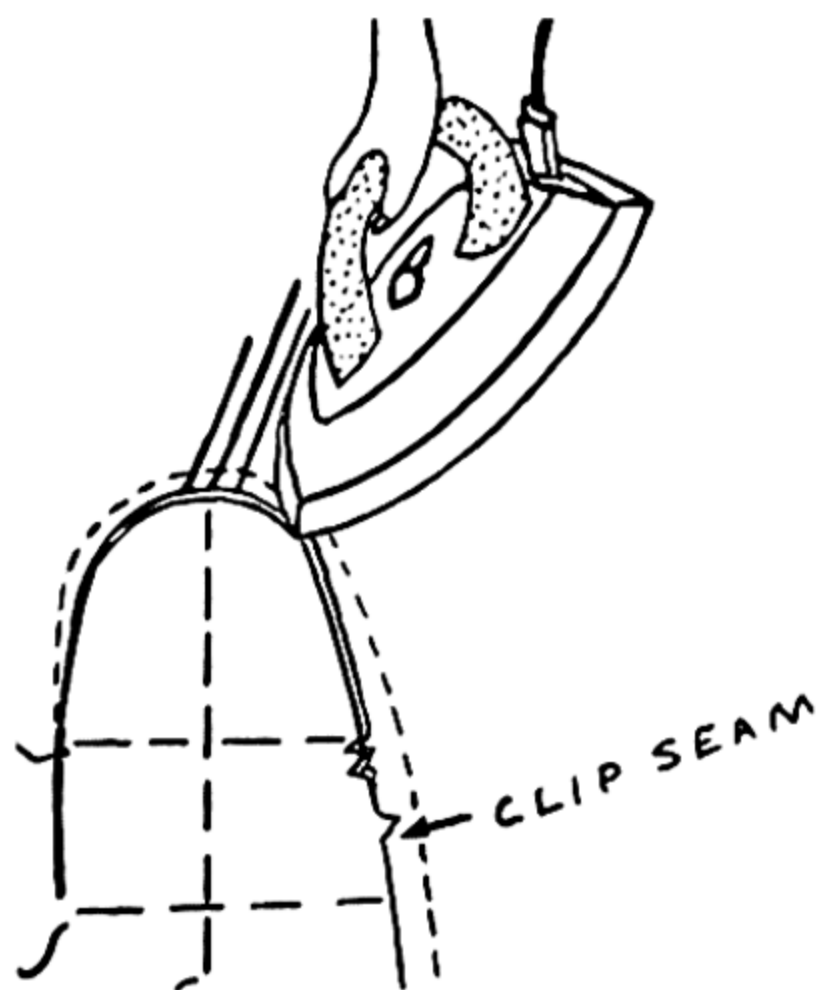
C. Shrinking fullness out of sleeve top over tailor's cushion.



D. Pinning and slip-stitch basting sleeve into armhole.



E. Basting sleeve into armhole.



F. Pressing finished armscye seam.

Fig. 53. (Continued.)

Shrinking Out Fullness at Top of Sleeve. After the sleeve has been made and the top gathered, measure the top into the armhole to see that it fits properly before shrinking out the fullness. To shrink out fullness, place the sleeve top on a mitten or a small oval tailor's cushion (Fig. 53C). Press out the fullness with the tip of the steam iron. Keep pressing and shrinking the fullness until it has virtually disappeared.

Taping the Armhole. To prevent the armhole of a fitted set-in sleeve from stretching, reinforce it around the lower half with tailor's stay tape, for a dressmaker type suit jacket. On very stretchy fabrics, tape may be placed all the way around the armhole. Baste the tape around the armhole with edge on the seam line. Ease and clip the tape around the curves at any place where it tends to draw. Do not get the armhole out of shape or alter it in size during this process (Fig. 53B). If the interfacing extends around the entire armscye and is stitched into the armscye seam, tape is not needed. Stay-stitching on firm fabrics may prevent the armscye from stretching; in this case, tape would be omitted.

Setting the Sleeve into the Armhole. A mark at the top of the sleeve indicates the place at which the shoulder seam will meet the sleeve. Put on the coat, put in the shoulder pads, fasten the coat in front, then put sleeve on the arm and pin the sleeve into position with seam line of sleeve and notches matching seam line and notches of armscye in coat (Fig. 53D). Check to see that warpwise grain lines are perpendicular to the floor and that the fillingwise are parallel, as shown in Figs. 53D and F.

Turn the coat or suit to the wrong side with the armhole toward you. The perforation or point that indicated the top center of sleeve should be placed at the shoulder seam. In a one-piece sleeve, the seam is usually placed at the underarm seam of coat or jacket, but some patterns may place it slightly to the front for best fitting. After the notches and seams have been matched and pinned, the fullness of the sleeve is then adjusted to fit into the top of the armhole (Fig. 53C). The next step is to pin and baste the sleeve into the armhole with short stitches such as the basting stitches used in hand gathering. When basting, hold the sleeve toward you so that fullness can

be eased in without difficulty (Fig. 53E). Remove the pins and try on the garment before stitching the seam line of the armseye. Stitch on the seam line near the basting.

There are many ways to press the armseye seam, but a coat or suit jacket that is to have shoulder pads fits best when the top part of the seam between the notches is pressed outward toward the sleeve. If canvas is stitched into the armseye seam, it should not be pressed open. For lined coats the seam of the armseye that lies underneath the arm fits best if it is pressed upward. When this method is used, it will be necessary to clip the armseye seam allowance on front and back at the points where the corners of the shoulder pads are attached to the seam line or near the notches. See Fig. 53F.

Finishing Sleeves at the Lower Edge

The finish at the lower edge of the sleeve will depend on the style of the sleeves and the kind of fabric in the garment.

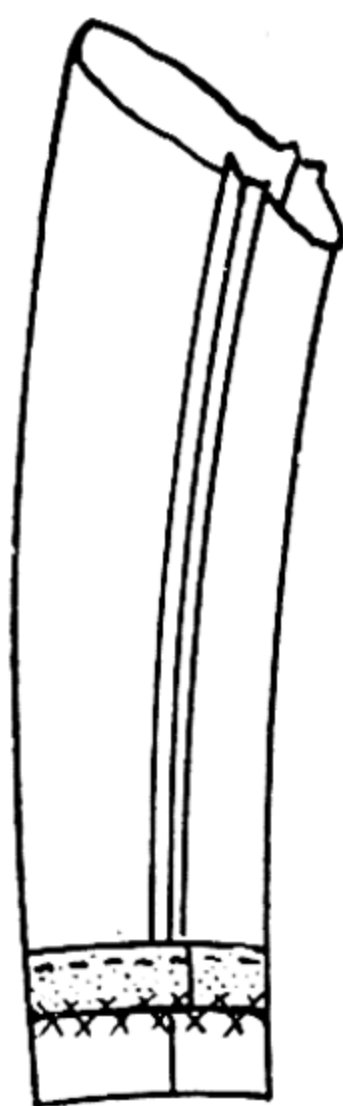
Sleeves with a Hem. For a one-piece or a two-piece fitted sleeve with a hem at the lower edge, the method of finishing is not difficult. Turn the hem on the marked hem line to the wrong side and steam-press along the edge. For a 1½-inch hem, cut a 2-inch bias strip of wigan or muslin sufficiently long to reach around the hem and overlap at the seam ¼ inch. Place the interfacing strip between the hem and the sleeve. Let the lower edge extend to the creased edge of the sleeve hem, and the upper edge extend ½ inch above the raw edge of hem. Overlap the edge at the underarm seam of sleeve and hem the overlap to the seam. Fasten the upper edge of the strip ¼ inch from the cut edge to the sleeve with a running hemming stitch, taking a back-stitch occasionally to hold it securely in place. Fasten the cut edge of the hem to the bias strip with catch-stitching (See Fig. 54A-1 and A-2).

Sleeves with a Cuff. If cuffs are to "stand" on the garment, they should be reinforced with tailor's canvas, tailor's linen, wigan, or muslin. Put the wigan or muslin in sleeves made of lightweight wool, rayon, and cotton fabrics. Canvas and linen give more body to the heavyweight wool fabrics.

To interface the cuffs, cut two interfacings the same size and shape as the cuff; one for each cuff. The interfacing should be cut with the same grain as that of the fabric in the undercuff. Remove the seam allowances, plus $\frac{1}{16}$ inch, from all edges of both interfacings. Place the undercuff right side down on the table. Put an interfacing on the wrong side of the undercuff so that the edges lie inside the marked seam line. Tailor-baste interfacing to undercuff $\frac{1}{4}$ inch from all edges (Fig. 54C-1). Catch-stitch the interfacing to the seam allowance on all edges (Fig. 54C-2). The catch-stitching will



1. Catch-stitching interfacing to sleeve hem.



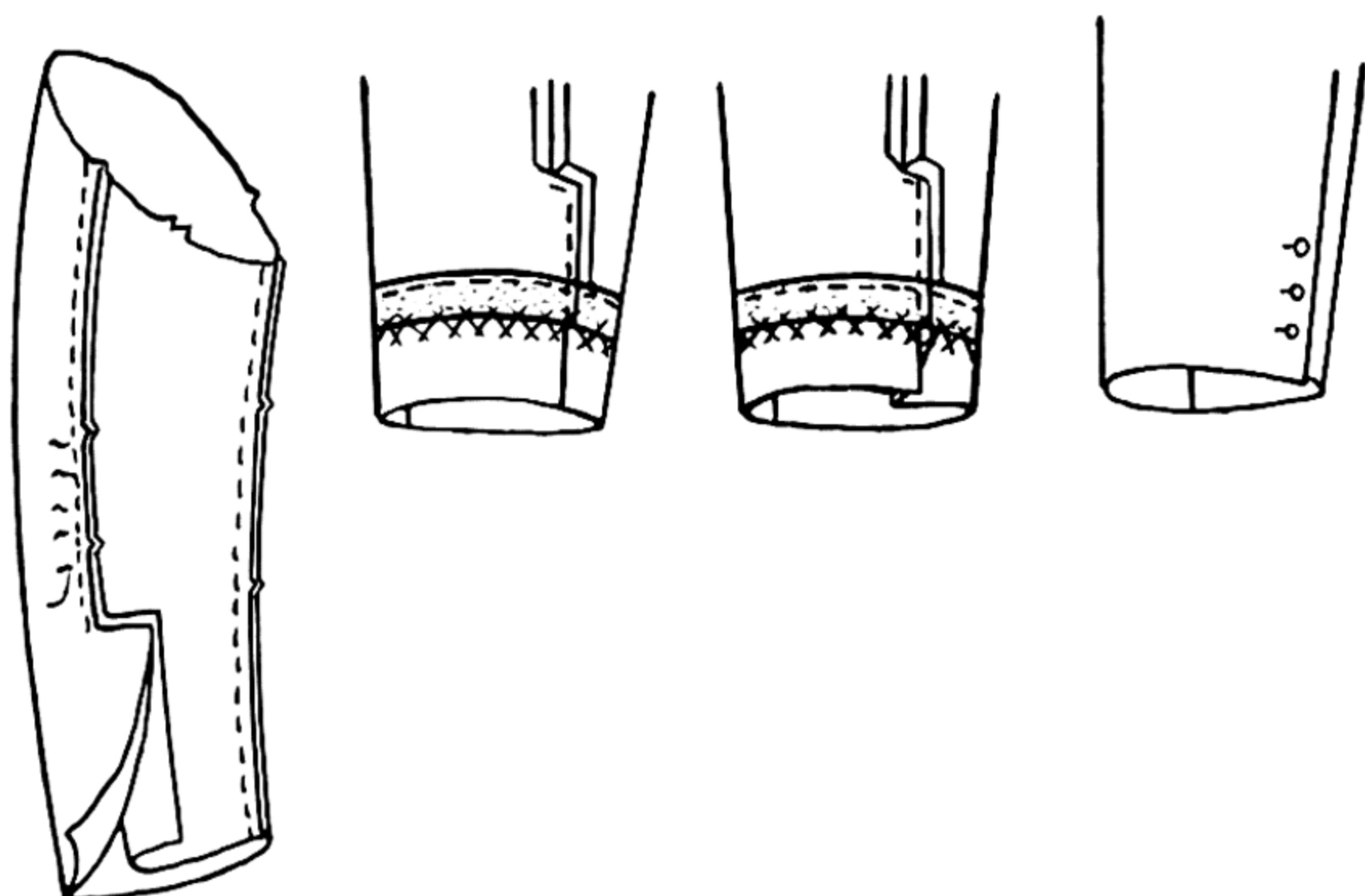
2. Turning hem over interfacing. Catch-stitch hem to interfacing. Hem interfacing to coat sleeve with running hemming stitch.

A. Interfacing the hem of a sleeve.

Fig. 54. Various methods of finishing the bottom of sleeves.

extend beyond the marked seam line on the seam allowance, and it should catch through both the wool and the canvas just inside the marked seam line, but stitches should not show on the right side. Remove tailor basting. For a stiff effect, pad-stitch the undercuff in the same way as the undercollar (Fig. 54C-3).

Place the uppercuff to the undercuff with right sides together, and baste cuff together just off the marked seam line. The uppercuff fits easily when it is $\frac{1}{8}$ inch larger than the undercuff on all edges.



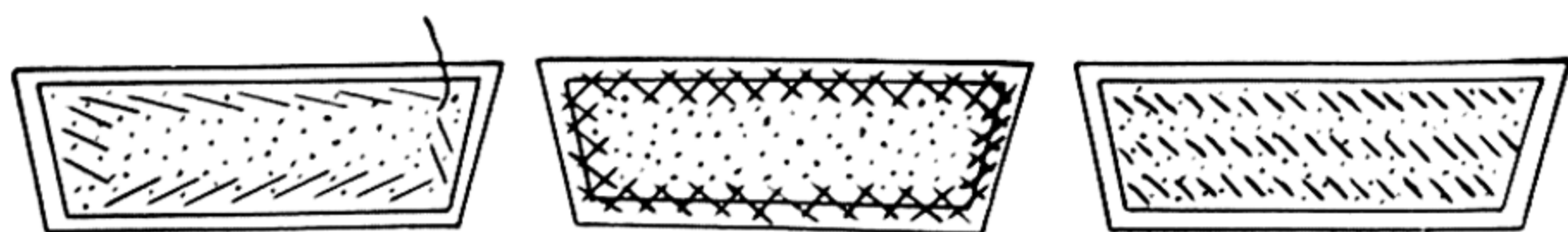
1. Extension for vent.

2. Finish for imitation vent sleeve.

3. Finish on underside of sleeve with a vent.

4. Finish on top side of sleeve with a vent.

B. Finishing a two-piece sleeve with a vent, using buttons for decoration.



1. Tailor-basting interfacing to undercuffs.

2. Catch-stitching interfacing to undercuff.

3. Interfacing pad stitched to undercuff.

C. Interfacing cuffs.

Fig. 54. (Continued.)

Stitch cuffs together on the marked seam line with canvas side up, and be careful not to permit the presser foot to draw the catch-stitching when machine-stitching the cuff sections together.

Grade the seam allowances with the wider edge next to upper-cuff. Clip off the corners of seam allowances to within $\frac{1}{8}$ inch of the stitching. Notch convex curved edges of cuffs. Turn right side out, then baste cuffs so that seam lies slightly to the underneath side, baste, and steam-press edges on cheese block.

The method of attaching cuff to the sleeve depends upon the style of the cuff. Follow the instructions included with your commercial pattern in attaching cuff to sleeve.

A Two-Piece Sleeve with a Vent. This type of sleeve finish is often preferred in a strictly tailored, mannish-style suit, but it is not appropriate for the dressmaker type and other more feminine styles. This style of sleeve-bottom finish is found in men's tailored suits with the imitation worked buttonholes. It is adaptable to a two-piece fitted sleeve.

To make this finish, first baste, stitch, and press the underarm seam. The overlap of the vent is on the upper-sleeve section, and the underlap is on the under-sleeve section at lower edge of the back seam. Some sleeve patterns provide a pattern for an extension and for a facing to be placed on the extension and turned underneath. For a pattern that does not include an extension at the lower edge, it will be necessary to cut four lengthwise strips, 1 inch longer than the vent opening and $1\frac{1}{2}$ inches in width, two for each sleeve. Stitch a strip on each side of vent opening right sides together, and stitch $\frac{1}{8}$ inch outside the seam line toward cut edge. Stagger the seams and press them open. Turn strip to underneath side so that seam edges lie slightly underneath, baste, and press; this forms a facing for overlap on which buttons will be sewed. Turn the strip of under sleeve and crease it in lengthwise center so that it forms an extension. (The extension on under side is not necessary if sleeve has as much as $\frac{3}{4}$ -inch seam allowances.) A facing may be placed on underlap of under sleeve in the same way as for the overlap of top-sleeve section.

Whether the sleeve has been cut with an extension or whether facings have been applied, the method of finishing is similar. After

the facings and extensions have been applied, turn up the hem of the coat sleeve and miter the corners where hem turns over facing or extension. Sleeve-bottoms on women's tailored coats are often finished with an imitation vent and an interfacing, as shown in Figure 54B-2. Figure 54B-3 shows an extension vent finished without a facing or applied extension. Figure 54B-4 shows the finish on the top side of the sleeve and of the finishes as described above.

Work imitation buttonholes in overlap of vent if desired (Fig. 54B-4). In women's coats and suit jackets, bound buttonholes are often made in the overlap. When bound buttonholes are used, make these on the overlap, turn facing to the wrong side, then turn hem to the wrong side and miter corners where the two meet. Fasten raw edge of hem to the interfacing with the catch-stitch. Next clip the seam allowances at the upper end of vent opening. Baste sleeve and stitch on the marked seam line from upper end of vent to top of sleeve. Press seam open. The sleeves are now ready to be put into the armhole. Sew buttons on overlap through the underlap. The vent is left open about $\frac{3}{4}$ to 1 inch between the hem and lower button. If the imitation vent is made, the vent will be closed on the under side of hem and attached to the interfacing in the same fashion as the closed-type sleeve-bottom, and buttons sewed on the overlap of top side (Fig. 54B-2 and B-4).

Making and Attaching Shoulder Pads

Shoulder pads can be made satisfactorily to fit the shape of your shoulders and the style of the coat at the shoulders. Some people, however, prefer to purchase ready-made shoulder pads.

Using Ready-Made Shoulder Pads. The ready-made shoulder pads are of varied styles to suit different shoulder builds; therefore, finding a pad to fit your shoulder is not difficult. A person with sloping shoulders needs a thicker pad than a person with square shoulders.

Pads for coats and suits are different from those for dresses and blouses. Pads for lined coats and suits are made of cotton batting and covered on top and underneath with sheet wadding to hold the

cotton in place. A covering of muslin or crinoline is placed on the sheet wadding. These pads have been shaped to fit the shoulders, but they must be further shaped and stab-stitched to fit individual shoulders. If you have a dress form, shape the pads to fit over the shoulders of the form, or shape them to fit your own shoulders. Ask someone to mold your pads until they fit your shoulders. It may be necessary to pin pleats on the underneath side of pads. When the pads fit the shoulders, stab-stitch them back and forth through all layers until they are firm enough to hold their shape.

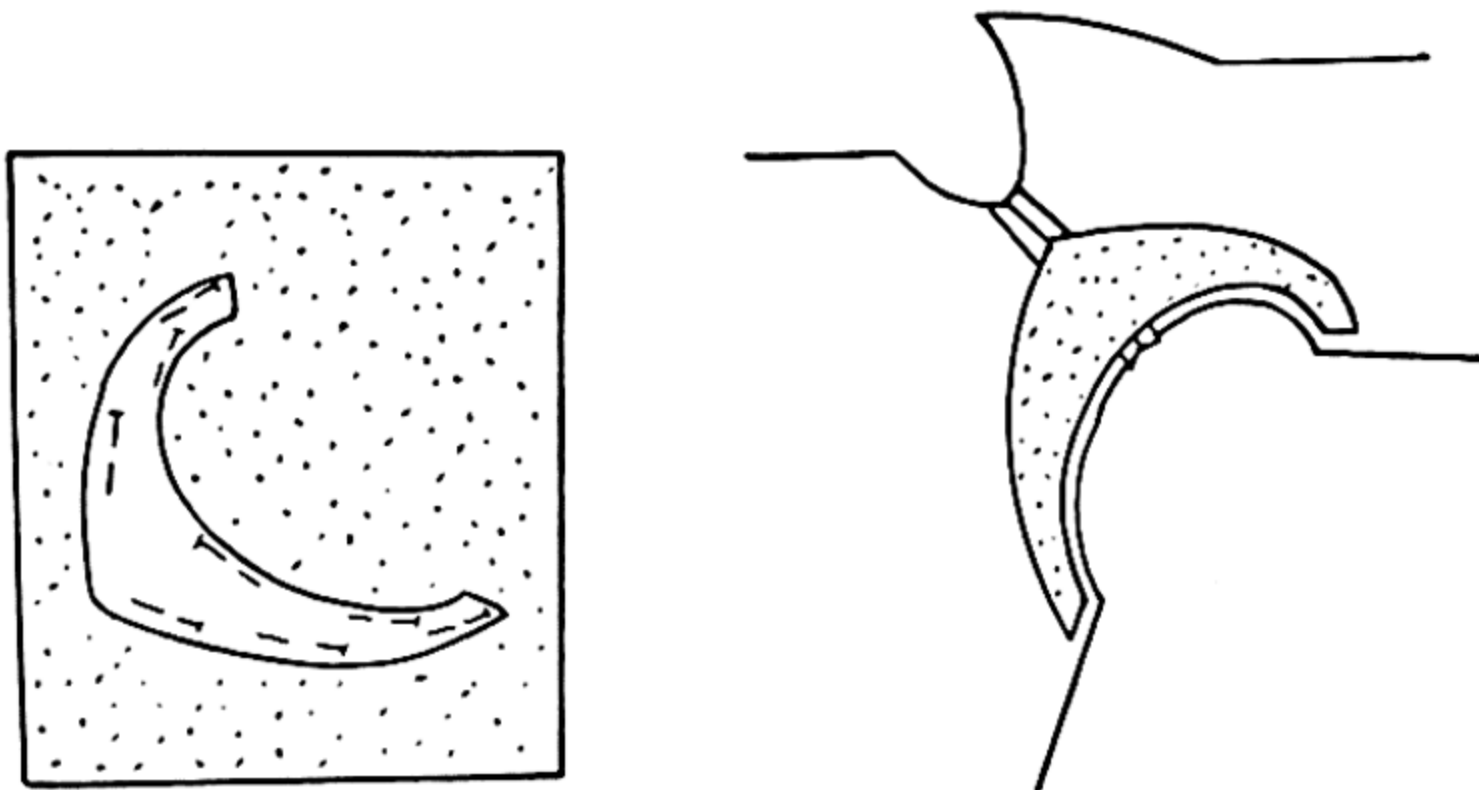
Another type of ready-made pad is made of either cotton batting or a rubberized substance and covered with felt. It is available in various shapes to fit into coats of different styles, such as those with drop shoulders. Such pads are well shaped, but it is difficult to shape them further to your shoulders.

A pattern for shoulder pads is usually included with your commercial pattern. If you are using this type of pad, follow the instructions for making them on the guide sheet.

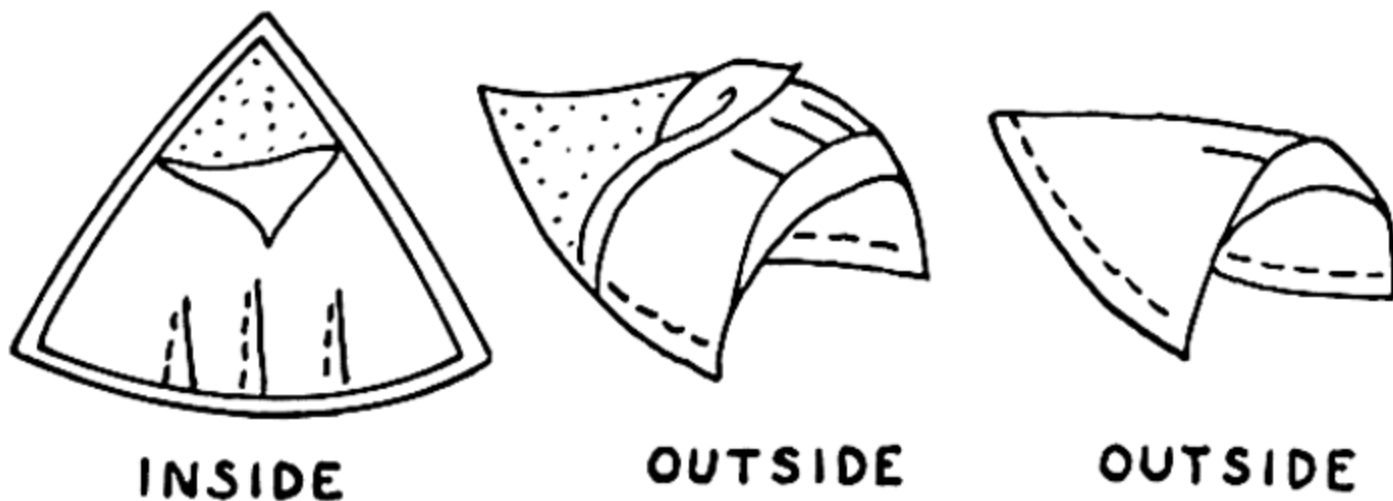
Making Your Shoulder Pads. Supplies needed for shoulder pads have been listed in Section 3. For a strictly tailored suit, a layer of cotton felt may be placed around the armseye to give body. When large shoulder pads are used and canvas has been stitched into the armseye seam, such a layer may not be needed.

If felt is used to give body to the garment around the armseye, cut it to fit the exact shape of the armseye. Cut the felt so that it meets at the underarm seam line. The shoulder seam of the garment should be stitched together, then a paper pattern cut to fit the armseye; or the front and back may be placed flat on the felt in order that it may be cut in the shape of the armseye (Fig. 55A). This procedure eliminates a seam in the felt fabric at the shoulder, but does not allow the felt to be cut so economically as when there is a seam at the shoulder. The outer edge of the felt should be cut wider at the shoulder than at the underarm. The top edge may be pointed or rounded, but should be of the same shape as the shoulder pads. Fasten seam at underarms together, not lapping it, with over-and-over stitches or the catch-stitch.

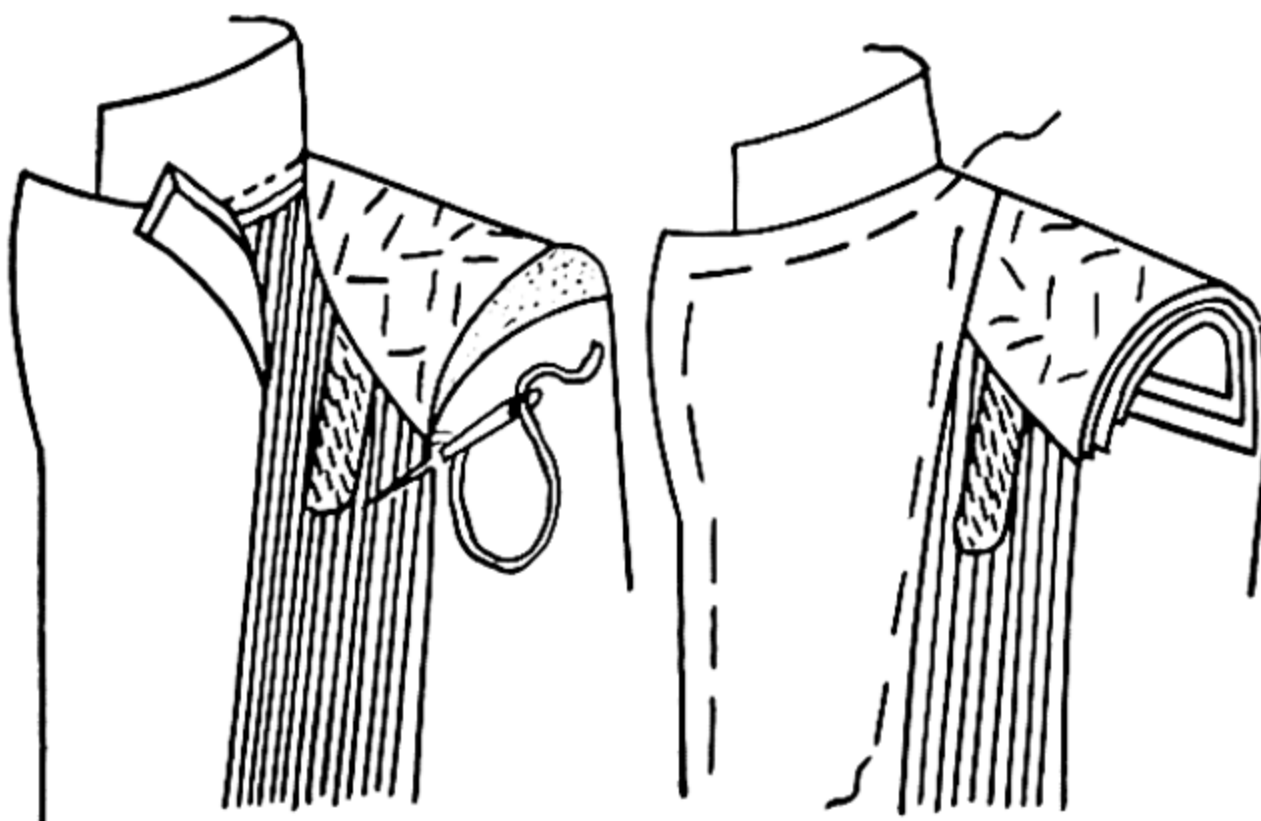
Place the layer of felt around the armseye over the canvas, with



A. Cutting and placing cotton felt reinforcement around armseye.



B. Making and covering shoulder pads for unlined coats and suit jackets.



1. Thin shoulder pads with one layer of cotton batting. 2. Thick shoulder pads with three layers of batting.

C. Making shoulder pads and attaching them to shoulders of lined coats and suit jackets. (These pads are reversed on wrong side to show placement and method of attaching them to armseye.)

Fig. 55. Making and attaching shoulder pads to coat or suit jacket.

raw edges of armseye seams coinciding, and tailor-baste felt to canvas along edges next to body of garment. Remove the armseye seam allowance from felt at the underarm between notches. When the seam of the top armseye extends outward away from the body, do not remove the seam allowance of felt above the notches, as this felt gives body to the garment at the shoulder edge and upper part of a sleeve. Figure 55B shows a diagram of steps in making shoulder pads for unlined coats or dressmaker suits.

The number of layers of cotton batting put into the shoulder pads will be governed by the slant of one's shoulders. Only one thin layer may be needed for straight, square shoulders (Fig. 55C-1), but three layers are often required to build up the coat to be worn by a person with very sloping shoulders (Fig. 55C-2). Fashion trends also determine whether shoulder pads are thick or thin.

To make shoulder pads, it is necessary first to cut a pattern the shape of the armseye. With the shoulder seam finished but the underarm seam left open, place the armseye flat on a piece of paper, and cut a pattern for the pad the exact shape of the upper armseye between the notches. Shape the pattern on the edge toward the neck line as desired, rounded or triangular-shaped, but the pads should be the same shape as the layer of felt. Cut patterns for as many other layers as you need, all of the same shape at the armseye and slightly smaller than the first layer along the edges opposite the armseye.

Cut a layer of cotton padding by each pattern. Cut two pieces of muslin, or wigan for each layer of padding and of the same size. Place the coat wrong side out on a dress form, after the felt is in place and the underarm seams stitched. Place the smallest muslin piece on coat shoulder as it will be worn; then place the smallest layer of cotton wadding on top of muslin, then another strip of muslin the same size on top of padding; and tailor-baste muslin to padding, stab-stitching through the three thicknesses—that is, two layers of muslin and one padding—molding the pad to fit shoulder. Slip the pad on the underneath side of the coat shoulder just as it is to be attached, to see that it fits well before putting on the second layer of cotton padding. Cover each additional layer of padding on each side with muslin. Mold, fit, and tailor-baste each additional layer as

you did the first layer. Place each larger layer on the smaller layer, including the muslin on each side, and stab-stitch each in place, molding the pad to fit the shoulder as shown in Figure 55C-2.

Shoulder pads in the sleeves of drop shoulders may need a curved edge with a little padding on the underneath to fill out the shoulder of coat, which lies beyond the normal armseye seam line. If so, cut two bias strips of muslin in the shape of a new moon. Attach the outside larger edges to the shoulder pad at armseye seam, one to the top layer pad and one to the bottom layer, and let the smaller edge cup over the shoulder bone. Cut a layer of cotton the same shape as the muslin, place it between the two semicircular strips of muslin, and stab-stitch in place, shaping to the upper arm below the shoulder bone. Turn coat right side out before attaching pads.

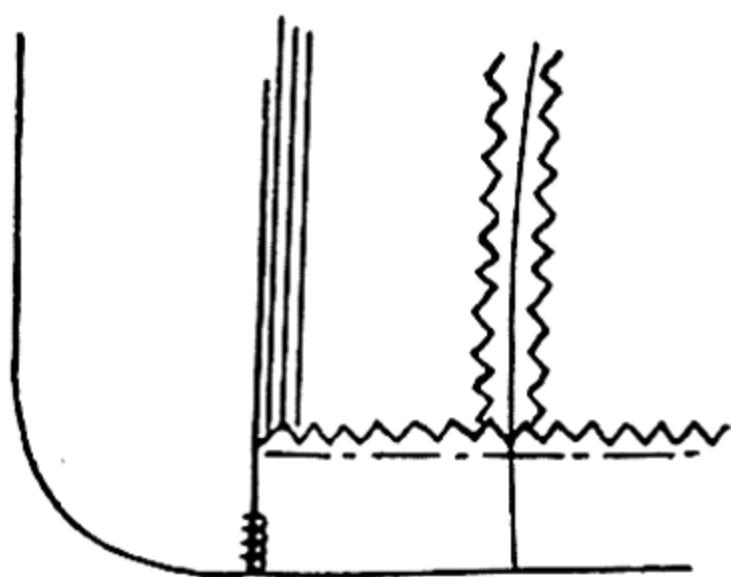
Attaching Shoulder Pads to the Coat or Suit Jacket. The finished shoulder pads are placed and pinned in the garment with shoulder seam approximately in the center of the pad and the outer edges of the pad even with the raw edges of armseye seam between notches. Thus the pads are approximately $\frac{5}{8}$ inch beyond the armseye seam line, which places the edges flush with the raw edges of armseye seam line of a $\frac{5}{8}$ -inch seam allowance.

Smooth the shoulder of the coat over the pad until there are no wrinkles. Fasten the pad to the armseye seam at the two lower corners and the upper point to the shoulder seam near the neck with a French tack (Fig. 57C) or a few over-and-over stitches (Fig. 55C-1). Tie the ends of the thread so that the pads will remain securely in position. Then place the front coat facing over the shoulder pad as shown in Fig. 55C-2.

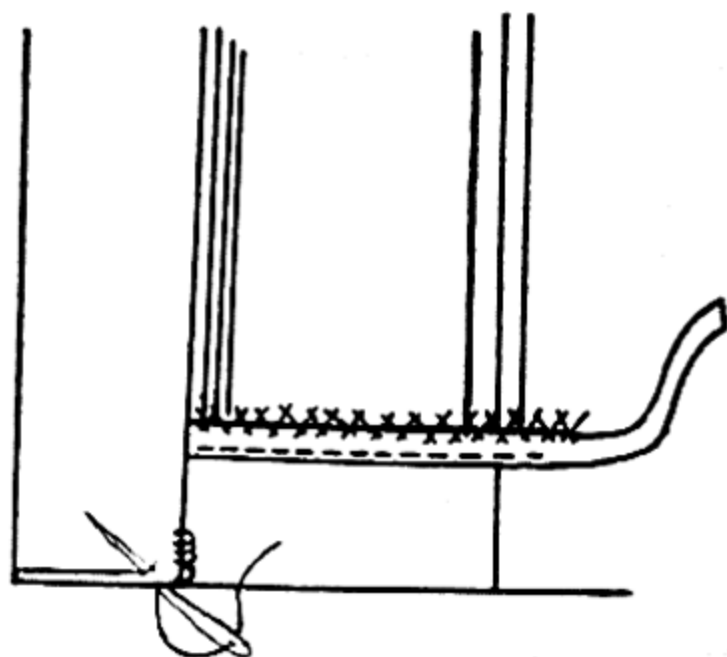
Hemming a Coat or a Suit Jacket

After the length of the coat or suit jacket has been marked, turn the hem to the wrong side of garment, baste through the two thicknesses, $\frac{1}{8}$ inch from the lower edge, and steam-press the hem edge. Place all vertical seams of the hem exactly on the corresponding seam of the garment. If the garment is circular at the bottom, as is a flared-back coat, there will be fullness in the top edge of the hem.

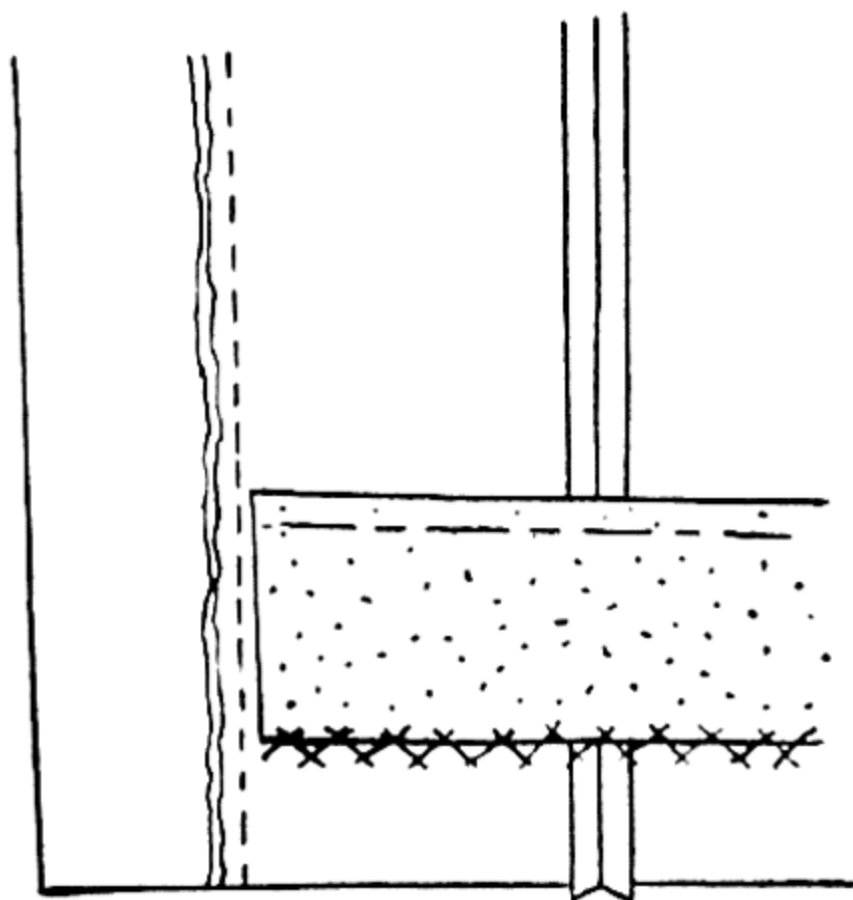
Gauge the hem to the desired width. Gather the hem either by hand or machine, $\frac{1}{4}$ inch from the cut edge, and draw the gathers until the hem lies flat on the garment. Shrink out as much fullness as possible with the steam iron or a damp cloth and a flat iron. Some people prefer to shrink out the fullness, gauge the hem evenly, then gather out any remaining fullness. A curved lower edge of hem of the front facing and garment are stitched together, but on a straight-



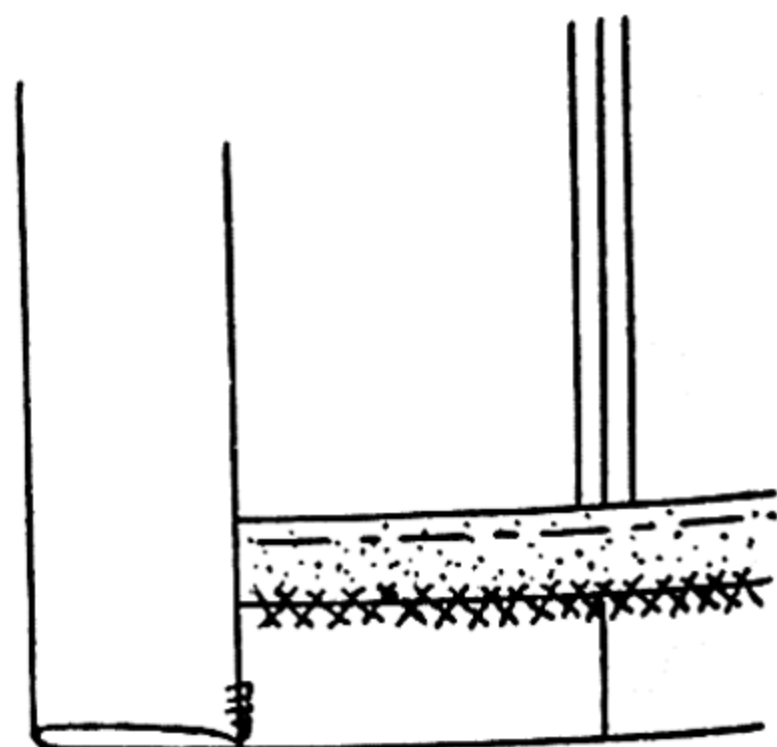
A. Hem edge pinked and fastened with running hemming stitch and back stitch.



B. Hem finished with seam tape and edge catch-stitched to coat. Front facing slip-stitched to coat at bottom hem edge.



C. Interfacing catch-stitched to coat hem edge inside the hem.



D. Coat hem turned up and catch-stitched to the interfacing.

Fig. 56. Methods of hemming and interfacing bottom hems in coats and suit jackets.

edge hem line the underneath side of facing and coat are cut out to a seam's width from the edge to remove bulk. If you expect to lengthen the coat at some future date, do not cut off either the facing or the hem.

If the fabric lacks body, place a bias strip of muslin inside the hem with the lower edge extending to the crease. Fasten the muslin to the lower edge of coat or suit jacket on the underneath side of hem with a catch-stitch (Fig. 56C). If the muslin reinforcement is for a coat with lining hanging free, it should not extend above the edge of the seam. For a suit jacket or coat with a lining attached at the hem, cut the reinforcement wide enough so that it extends to $\frac{1}{2}$ to $\frac{3}{4}$ inch above the hem. Fasten the reinforcement at top edge with a running hemming stitch. Fasten raw edge of the hem (do not turn under raw edge) to the reinforcement with a catch stitch (Fig. 56D).

Hem Finish on Coat with a Lining Hanging Free at Hem Line. In a coat with a lining unattached at the hem, a finish is needed that is different from that for a suit jacket with an attached lining.

After the hem has been marked, basted, gauged evenly, and any fullness removed or properly distributed, seam tape should be stitched on the top edge to give a neat finish. (See Fig. 56B.) (This method is for the non-reinforced hem.) Let the tape extend $\frac{1}{4}$ inch over the cut edge of coat hem, then baste and stitch it in place along the edge of the tape. Fasten the upper edge of the tape to the coat with a catch stitch or a straight hemming stitch. Fasten the front facing to the hem at bottom of the coat with a slip stitch so that the facing edge lies $\frac{1}{8}$ inch underneath the hem edge on wrong side of coat. Fasten the cut edge of the facing flat to the garment hem $\frac{3}{4}$ inch from the hem edge with a blanket stitch. Place the stitches adjacent to one another (Fig. 56D).

Putting the Hem in a Suit Jacket with the Lining Attached.

If a reinforcement is used inside the hem, follow the method described above. The raw edge of the hem in a suit jacket is not turned under. It should be pinked or overcast, and then fastened to the coat with a running hemming stitch, or a catch-stitch.

Making Tailored-Worked Buttonholes

These should be made after the coat has been finished. The interfacing should be cut out from underneath each buttonhole before the front facing is catch-stitched in place. See Section 16 for instructions on making a tailored-worked buttonhole.

Making Decorative Stitches

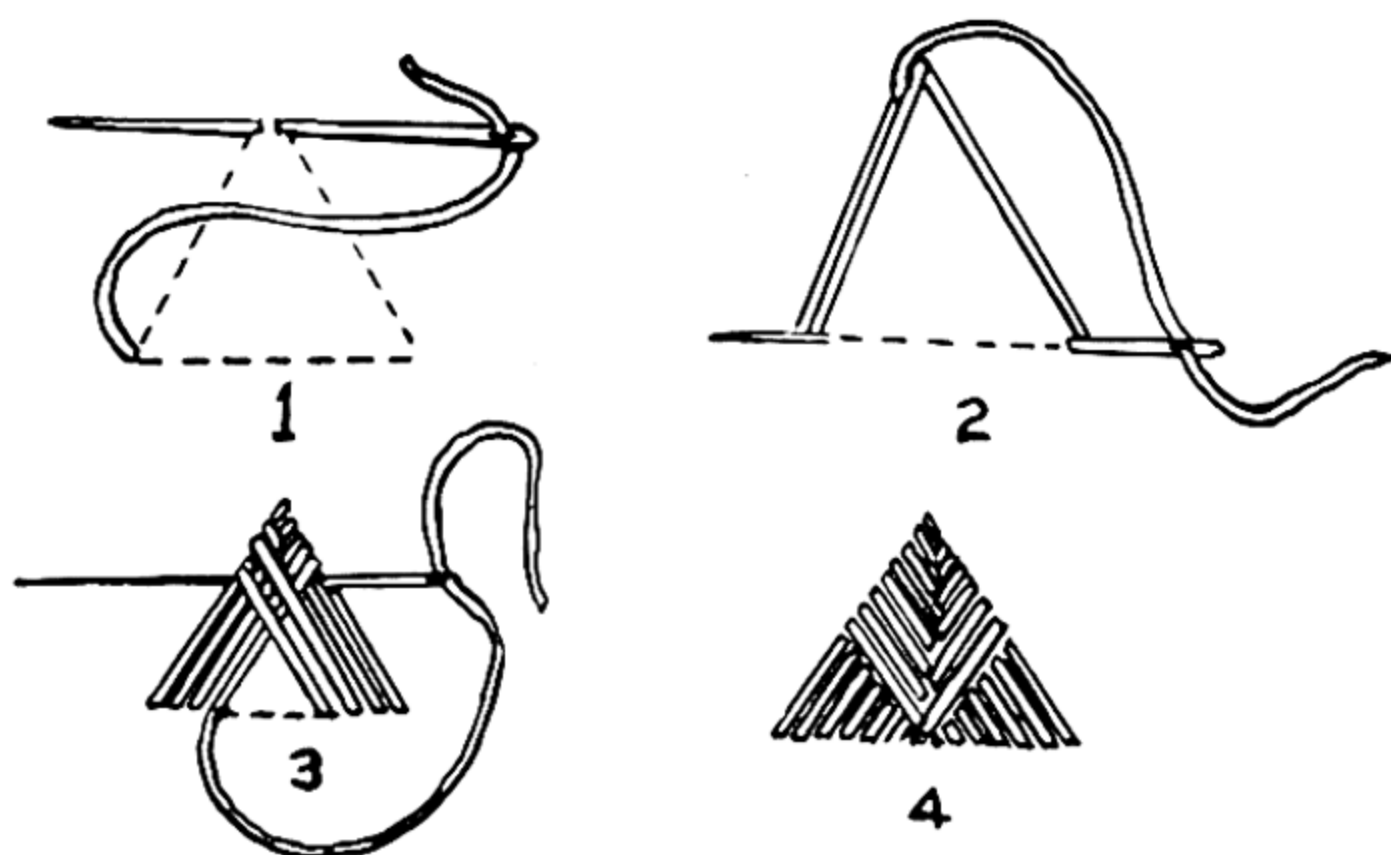
There are a few decorative stitches used in making tailored garments. Some of these are arrowhead tack, crow's foot tack, and French tack.

An Arrowhead Tack is used at the top of a pleat to hold it in position or at the end of a pocket to give it a neat finish. Buttonhole twist is most often used to make arrowhead tacks on tailored garments. To make an arrowhead tack, follow the steps in Fig. 57A, Steps 1 to 4.

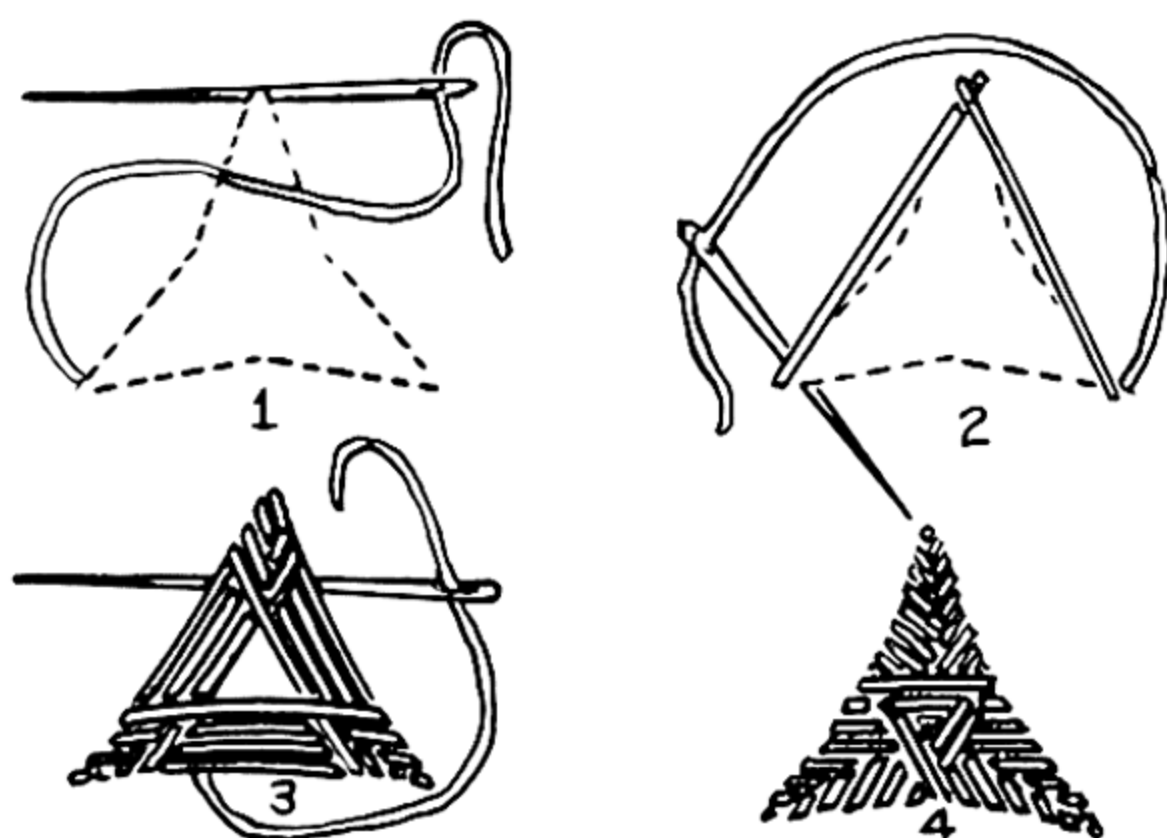
1. Mark the triangle for the tack and insert the needle at the lower left-hand corner, leaving the thread knot on the underneath side; then pass the needle through the upper corner, inserting the needle from right to left.
2. Bring the needle to the lower right corner; pass it underneath to the lower left corner for the second stitch.
3. Continue to make the stitches in the same way by passing the needle from right to left (Fig. 57A-3).
4. Figure 57A-4 shows the completed arrow tack as it will appear on the garment. The threads are placed adjacent to one another.

A Crow's Foot Tack is made similarly to an arrowhead tack. To make a crow's foot tack, follow Fig. 57B, Steps 1 to 4.

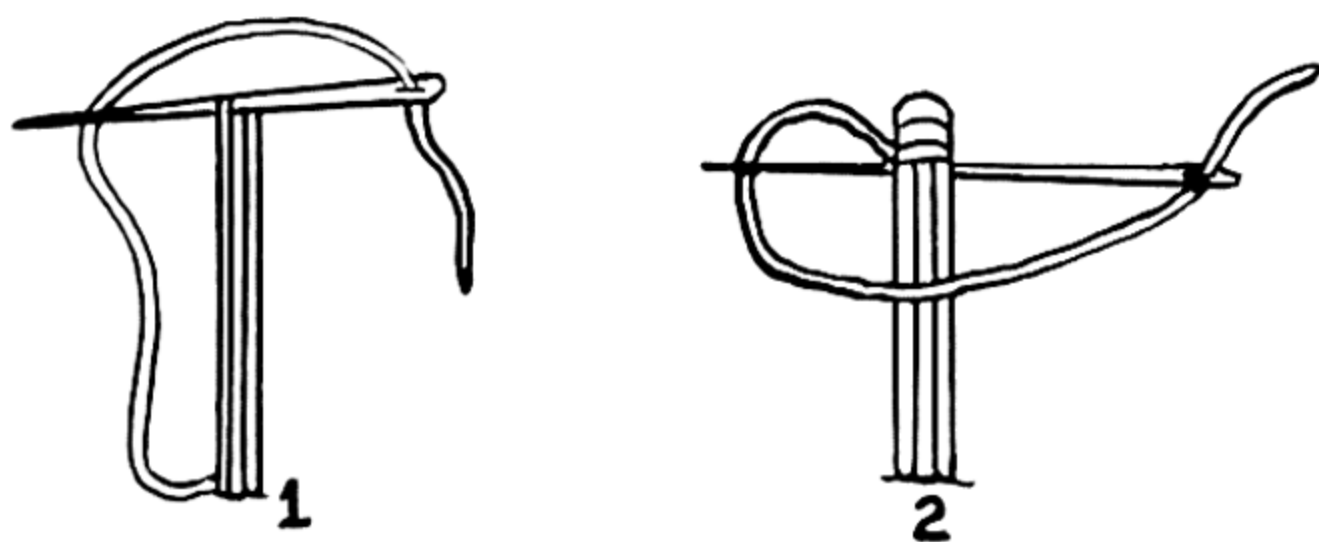
1. Mark the outline of the triangle; insert the needle at the lower left corner, leaving the knot on the wrong side. Pass the needle through the upper point from right to left.
2. Bring the needle through the upper point, then to the lower



A. Arrowhead tack.



B. Crow's foot tack.



C. French tack.

Fig. 57. Steps in making decorative stitches for tailored garments.

- right point for the second stitch, and continue by passing the needle to the lower left point to make the third stitch.
3. Continue the stitches and follow the outline of the triangle (Fig. 57B-3).
 4. Fig. 57B-4 shows the completed arrow tack as it will appear on the garment, with the threads placed close together.

A French Tack is similar to a bar tack. One of its purposes is to hold the coat lining to coat at the hem. Thread belt carriers are made in like manner. To make this stitch, sew six or eight strands of heavy-duty thread between the hem of the garment and hem of the lining at the seams. A bar $\frac{3}{4}$ to 1 inch is of sufficient length. (See Fig. 57C-1.) Fill the entire bar with blanket stitching as shown in Fig. 57C-2. See Fig. 8C, p. 74, for the method of making blanket stitches. Push the threads adjacent to each other.

Covering and Attaching Weights to the Hem of a Suit Jacket

Lead weights covered and attached to the hem of a suit jacket help it to hang evenly and remain in place during wear. If weights are too thick, flatten them with a hammer on a wooden block or a smooth rock before covering. When weights must be flattened, they should have been purchased in a smaller size.

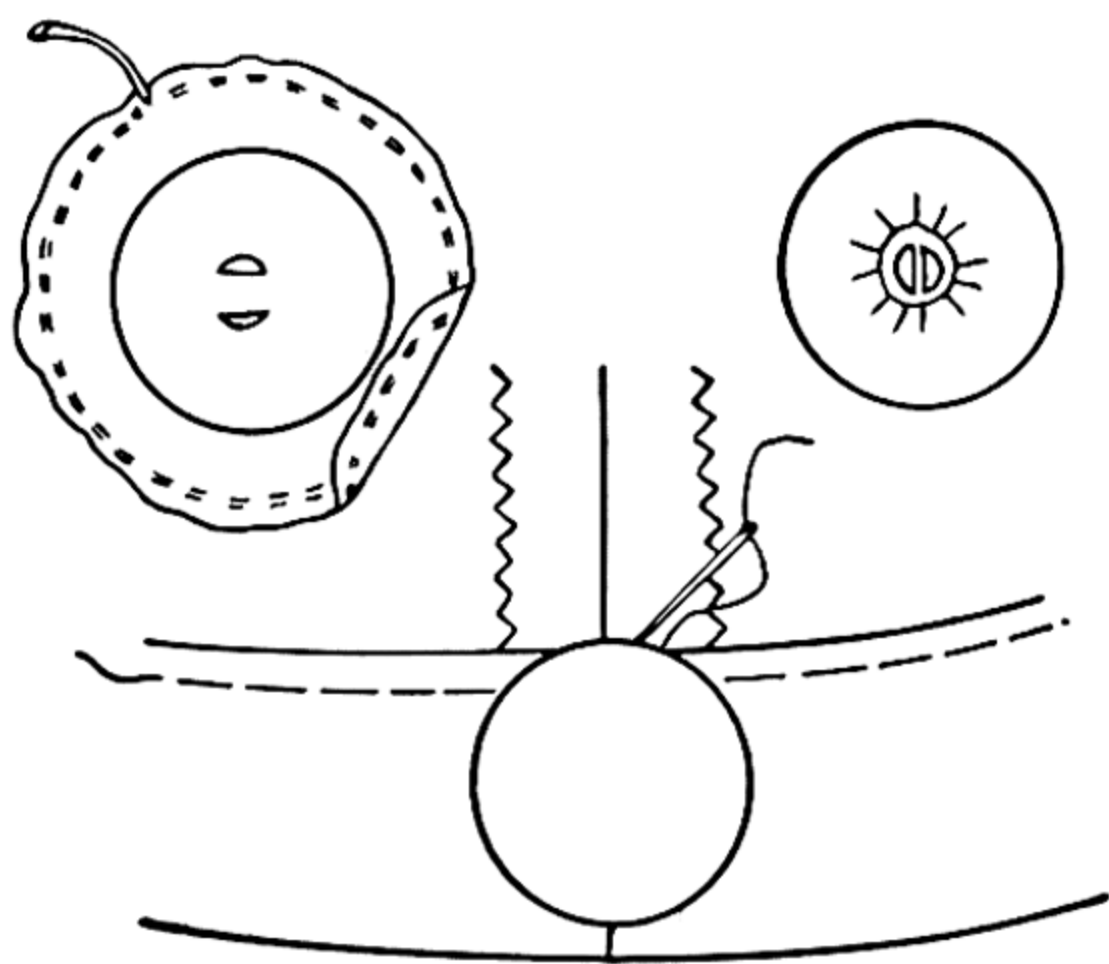
To cover the weight cut a circle of lining fabric twice the diameter of the weight. The shape of a weight is usually round and should be covered in the same way as a round button, except that the raw edges are not turned under. Gather the circle of cloth with a double thread and running stitches placed approximately $\frac{1}{4}$ inch from the edge. Put the weight inside the circle, draw up the thread until fabric is tight over the weight, then take a few over-and-over stitches to hold gathers securely. See that the gathers are evenly spaced and steam-press them flat. If there is too much bulk, trim off part of the raw edges.

The number and placement of weights will depend upon the style of the jacket, the number of seams, and where they will be needed to hold the jacket down in place. Weights are usually placed

on or near the seam at hem of suit jackets. A coat with a back panel may have a weight placed at seams of each side of the panel; a coat with a center back seam may have weights placed on each side of the seam; and a weight is always placed at each underarm seam directly on the seam or slightly toward the back. An uncovered weight is often placed at the hem of the coat front between the facing and the canvas interlining so that the front edge will hang straight down.

Sometimes, weights are placed inside the lining so that they will not be visible, or inside the hem, but the imprints from pressing show

Fig. 58. Method of covering and attaching weights to hems of suit jackets.



less on the right side when they are not placed inside the hem. Weights should be placed at the upper edge of the hem so that the weight does not extend above or below the edge of the hem.

To attach weights to the suit jacket, place the weight with the wrong side next to coat or to the lining at the exact location desired. See Fig. 58 for placement of weights on jacket hem. Attach the weight to the hem with invisible slip-stitches inserted underneath the outer edge of the weight. To attach the uncovered weight to interfacing of coat front, fasten the bar to the interfacing with over-and-over stitches.

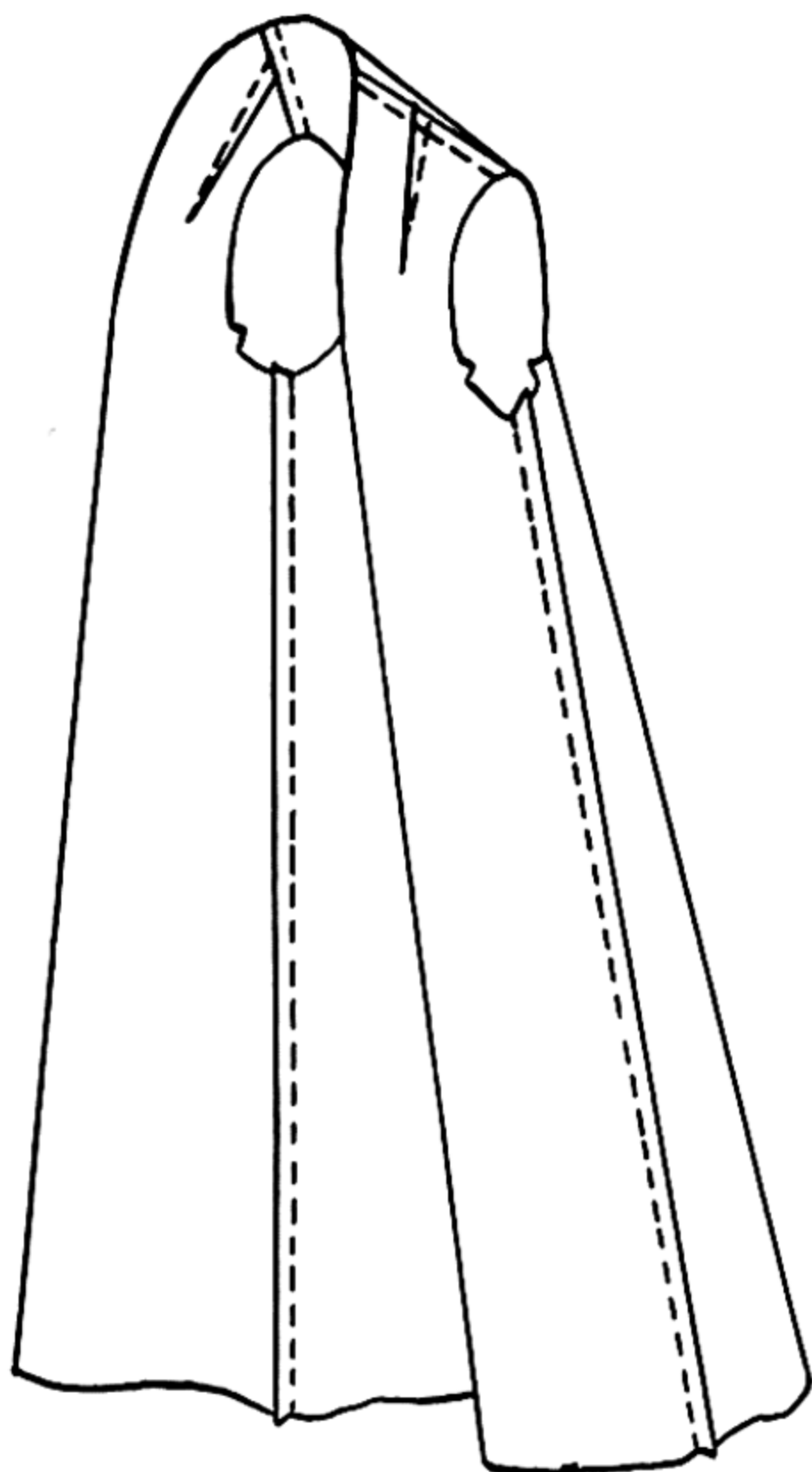
Interlining a Coat

Since suit jackets are worn outside the house only when the temperature is not too cold, and since they are worn under a coat in extremely cold weather, it is seldom necessary to interline them. Coats, both full length and three-quarter length, are often interlined for winter wear.

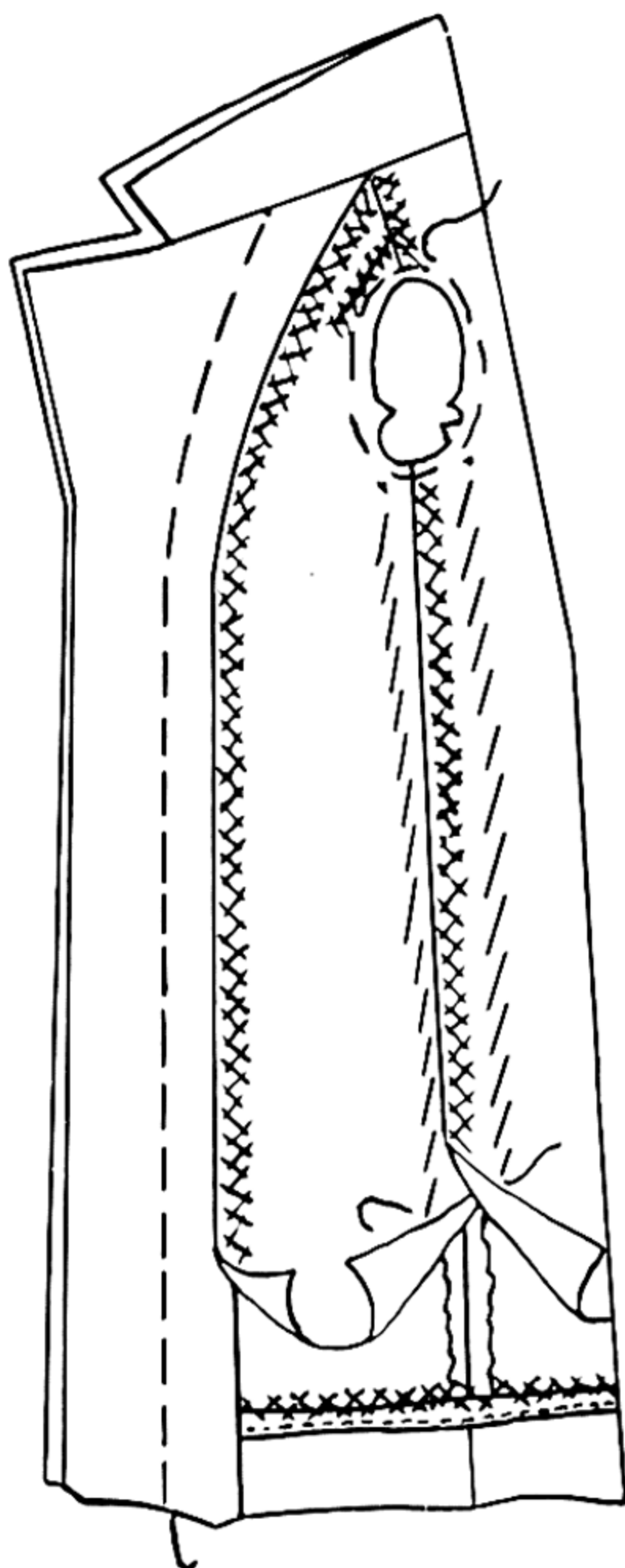
Making the Interlining of the Coat. This is not a difficult task, once the method has been decided upon. There are three or four methods of making and attaching an interlining to the coat. Use the one that seems to meet your individual problem best. Regardless of the method used, when there is fullness in the sleeve cap, remove it with darts or cut off the upper portion, as shown in Fig. 59D, to prevent bulkiness. Slash darts in the center and lap the raw edges. Machine-stitch or catch-stitch edges flat together. If there are seams other than those at the shoulder or the underarm, they should be lapped one edge over the other with seam lines coinciding and stitched or catch-stitched together, but avoid internal seams as much as possible.

In a coat with shoulder pads, the sleeve lining is lifted over the pad, then the interlining cut away at the top of the sleeve until it barely meets the edge of the armseye at the outer edge of the pad. It is sometimes advocated that 1 or 2 inches be cut away at the top edge of the interlining, but the amount cut away will depend upon the style of the sleeve and the method of attaching interlining to the garment.

There are several methods of making the interlining. *Method 1* is to lap the shoulder, the underarm, and any other lengthwise seams, with marked seam lines matching, then stitch them flat together by machine before the interlining is attached to the coat, as shown in Fig. 59A. *Method 2* is to lap the seams and fasten them together with a catch stitch before the interlining is attached to the coat. *Method 3* is not to fasten any seams together until the interlining is placed in the coat, and then fasten all seams to the coat by hand stitches. Fig. 59B shows the interlining seams lapped over the



A. Interlining seams lapped and machine stitched before being put into a coat.



B. Interlining attached to the coat with the catch-stitch.



C. Interlining sleeve seam lapped, stitched, and trimmed.

D. Putting the interlining into the sleeve lining.



Fig. 59. Diagram showing methods of making and putting interlining in a coat.

coat seams and the two catch-stitched together. *Method 4* is to attach each piece of the interlining to its corresponding part of the lining and to baste the two together before the lining segments have been assembled. Place interlining to wrong side of lining. The lining is then stitched together and the seam of interlining trimmed off, but this method makes four thicknesses of the fabric in the seams and causes too much bulkiness. Another disadvantage in this method is that the interlining must be removed from the coat when it is necessary to reline the coat.

Attaching the Interlining to the Coat. First, turn the coat wrong side out and place it on a dress form of approximately the same size as the coat. Tailor-baste the interlining to the coat temporarily 2 or 3 inches from each seam line before fastening seams of interlining and coat together. This procedure is necessary regardless of the method used in attaching the interlining to coat.

One method of attaching the interlining to the coat is described in Method 3 above. Be sure that the stitches of the underlining catch the seam allowance but not the outside of the garment.

If the interlining has been stitched by machine before it is put into the coat, as shown in Fig. 59A, it may be attached to the seams of the coat by a catch stitch or by a long and a short basting stitch, using a double thread, with a back stitch interspersed occasionally to hold seams in position. The machine stitching will prevent the seams from pulling apart. If this method is used, it is not so necessary to fasten the seams securely to the coat seams as it is if the seams have not been previously stitched.

The lower edge of the interlining may be left hanging free. When this method is used, fasten the lengthwise seams together to within 1 or 2 inches from the bottom hem lines in coat and sleeves. There are several methods for attaching the interlining in place at bottom of sleeves and coat. One method is to baste the interlining to the hem-line reinforcement of sleeves and bottom of coat. Another method is to insert the interlining inside the lining hems at bottom of sleeve and coat. Still another method is to let the interlining extend just to the hem at bottom of coat and sleeves. The interlining may be catch-stitched to the front coat facing, as shown in Fig. 59B,

or it may be put under the raw edge of the facing and fastened with a running basting stitch, on the seam allowance. The interlining may be cut away from the neckline 1 inch (and is always cut away when there is a back neck facing) for a smooth finish on the outside of the garment, or it may be attached to the neck line seam allowance with hand stitches.

There are several ways of attaching sleeve interlining to coat at the armseye. It is often fastened permanently to the interfacing of armseye seam allowance with a running basting stitch and a back-stitch taken at intervals to prevent the basting from coming loose in wear. Another way of attaching interlining is to baste it to the inside of the sleeve lining, as shown in Fig. 59D, and then fell-stitch the sleeve lining and interlining to the armseye of coat lining after it has been put in the coat. When shoulder pads are not used or the sleeve lining is not lifted over the pads, the interlining seam may be attached to the interfacing seam and basted permanently in place.

Sewing Buttons on the Coat or Suit Jacket

After the buttonholes have been made, the marked location for buttons should be checked for correctness. Buttons may be sewed on before or after the lining has been put in the coat and before or after the coat has been hemmed. See Section 16 for method of sewing on buttons.

Making and Attaching the Lining to the Suit Jacket or Coat

There are several methods of making and attaching a lining to a suit jacket or a coat.

Putting in the Pleats and Darts. It is assumed that the commercial lining pattern was used to cut the lining. It is also assumed that a pleat in the center back, darts at the shoulders, and darts at the waistline of fitted coats were provided for in the commercial pattern.

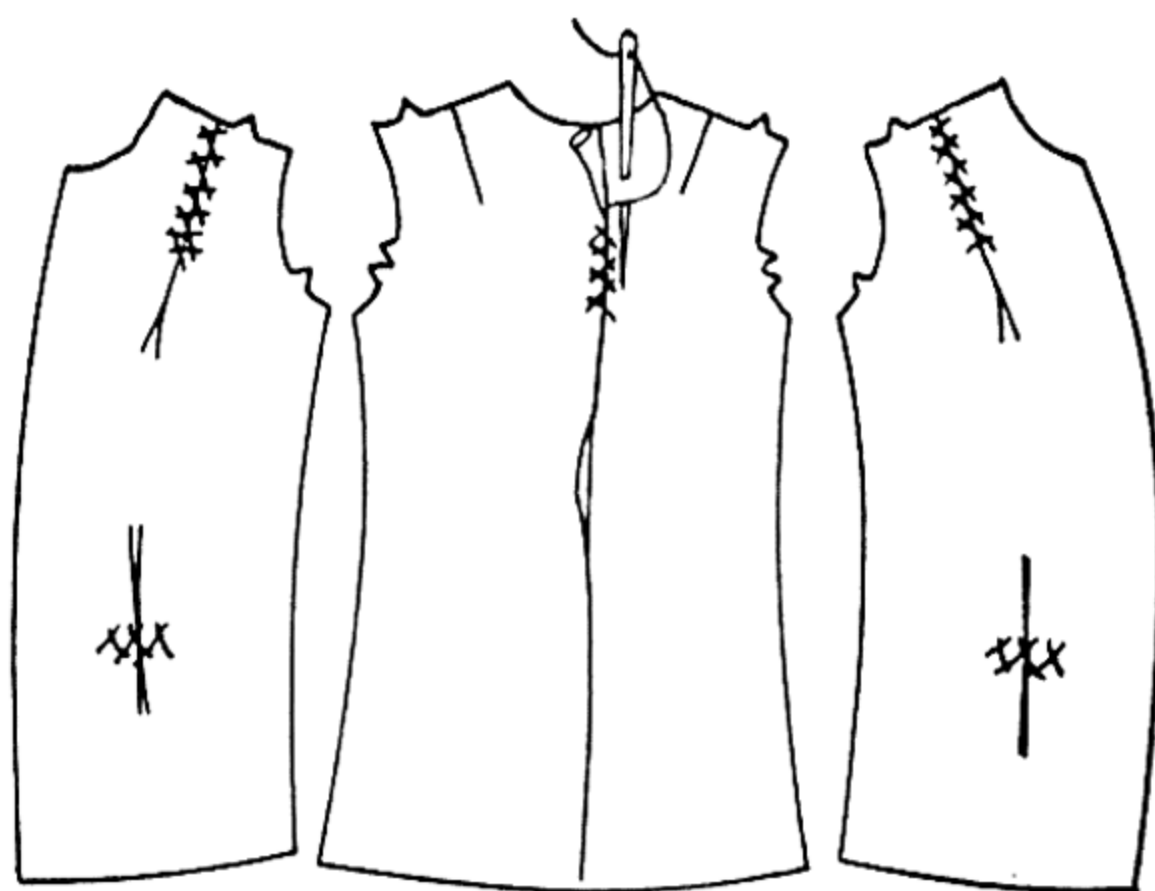
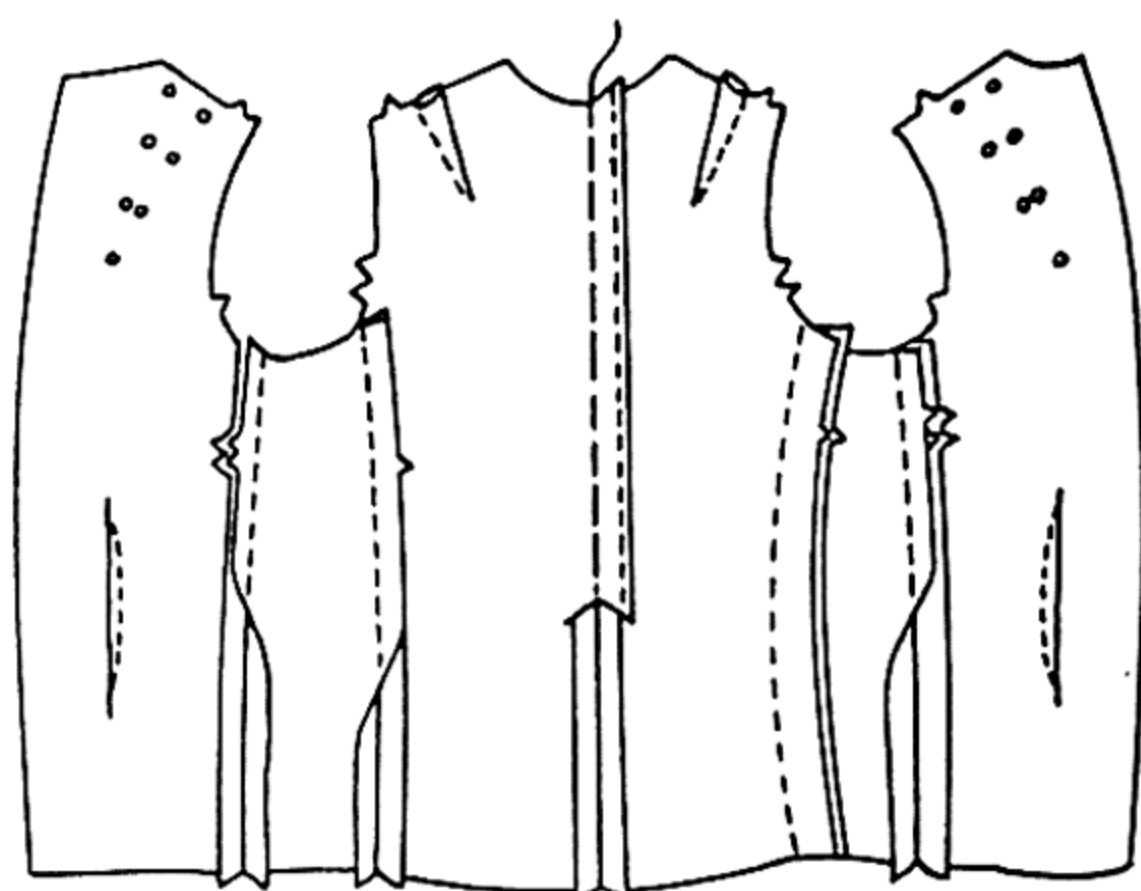
There should be a $\frac{1}{2}$ - to 1-inch side pleat in the center back. Fold the pleat so that the fold line lies in center back on right side of the coat. The pleat may extend throughout length of back, or it may end

at the upper hip line and a seam used from there to bottom of coat (Fig. 60A). In straight-line coats, pleats in the lining are made without seams. Fitted coats often have a seam underneath the pleat, as in Fig. 60A. (The pleat was basted in place before the lining was cut, both in Fig. 60A and Fig. 61, Step I.) Press pleat well.

The pleat is fastened in place 3 to 4 inches below neck with the catch stitch (Fig. 60B) and at the waistline with the same stitch placed crosswise the width of the pleat, or placed lengthwise and extending only through the widest part of the pleat.

Darts are needed at front shoulder seam for fullness over the bust.

A. A coat lining that is ready to be fell-stitched into the coat. (Wrong side.)



B. A coat lining with the darts and pleats catch-stitched in place. (Right side.)

Fig. 60. Making a lining for a fitted suit jacket.

Sometimes the back shoulder is cut with a dart to lend ease over a protruding shoulder blade.

Making the Lining. Baste and machine-stitch all the lengthwise seams, including sleeves, and press them open. Pink or overcast the edges. Baste and press back pleat, if not previously done, being sure that the fold of the pleat is in the exact center back. Do not stitch the shoulder seams. Stitch the sleeves into the lining at the lower half of the armseye between notches, and leave the upper half hanging free.

Darts may be fastened in before or after lining is put in the coat. Figure 60B shows darts put in before the lining is attached to the coat. Darts in coats with a seam around the waistline may be laid in place and stitched in with the waistline seam. If you are sure that the lining is the exact size of the coat, the lining may be put in after darts are formed. Large waistline darts may be stitched in, if desired. Back shoulder darts are usually stitched, but front shoulder darts and small waistline darts may be catch-stitched in place. Some front shoulder darts are stitched part way down from the shoulder seam and the remainder left free for fullness over bust.

Attaching the Lining to the Suit Jacket or Coat. After the lining has been well made and all seams pressed open, it is ready to be attached to the coat. Place the coat or suit jacket, wrong side out, on a dress form or on a person the coat will fit in order to put the lining into the coat. If neither is available, place the coat on the table with the wrong side toward you.

Turn both sleeves of coat and of lining wrong side out. The upper part of sleeve lining will be unattached. Begin by attaching the back of the lining to the back of the coat. Pin and baste the center back of lining to center back of coat. Pin lining to coat across back chest (Fig. 61, Step I). Be certain that there is a generous seam allowance at back of neck in lining so that it may be properly attached to the facing or the undercollar at back neck seam line. Pin in back shoulder darts if they were not previously stitched in.

Smooth lining out to underarm seams, then pin and baste it to coat near the underarm seam lines. Place lining seam directly over the coat seam at underarm seams. Fasten the two front seam allow-

ances of coat and lining at underarm seam together, with a running hemming stitch, taking a back stitch occasionally. A double basting thread gives added strength (Fig. 61, Step II).

Fasten the underarm sleeve seam of lining to the underarm coat sleeve seam in the same manner. Leave both the underarm and sleeve seams free 2 to 3 inches from each end. Slightly ease lining seams when basting them to the coat seams so that lining will not be tighter than coat.

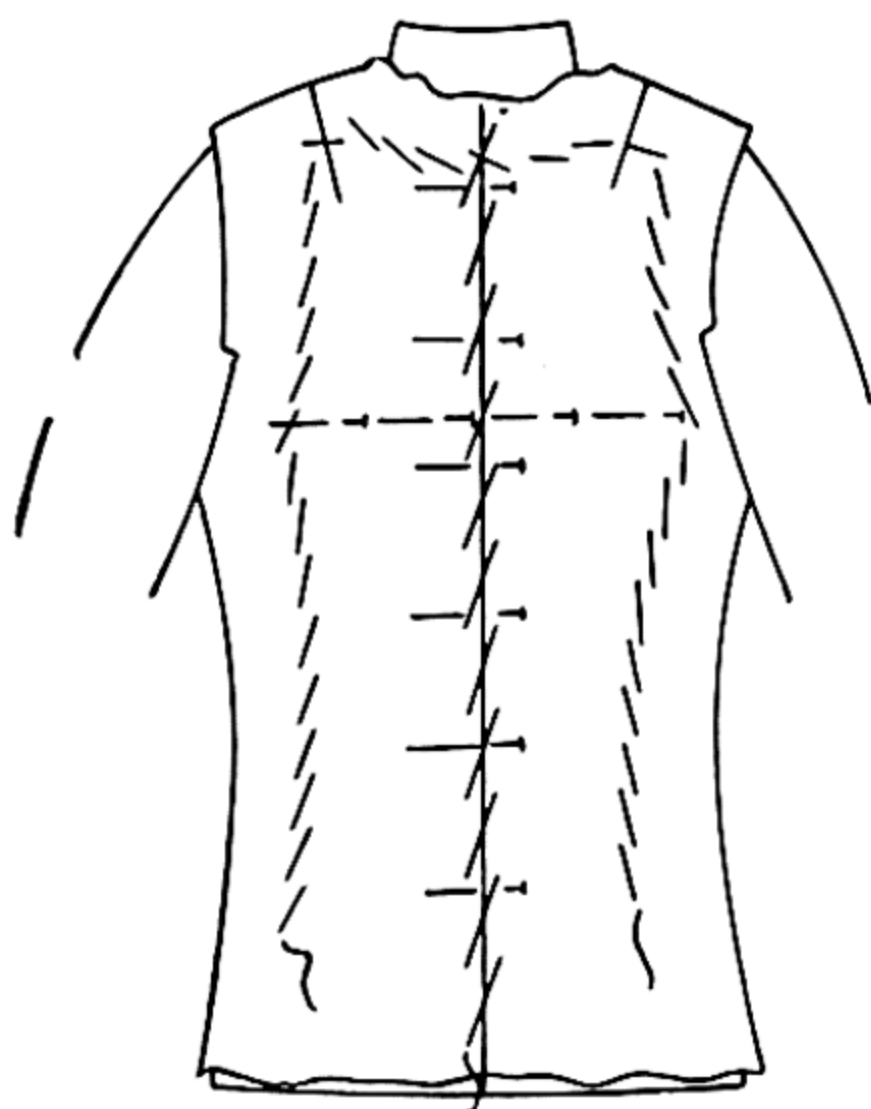
Smooth and place the front lining into position and pin the fronts to the coat across the bust first. Fold, pin, and baste front shoulder dart if it was not previously catch-stitched in place.

Pin, fold under the edge of front lining, place it over the front facing at bust line allowing plenty of ease, and baste the lining to the facing, beginning at bust line, working upward toward the neck, then downward toward the hem of the coat. Attempt to keep the fold line of lining on a straight warpwise yarn as much as possible. Slip-stitch the lining to coat facing, placing the stitches a scant $\frac{1}{4}$ inch underneath the creased edge (Fig. 61, Step III).

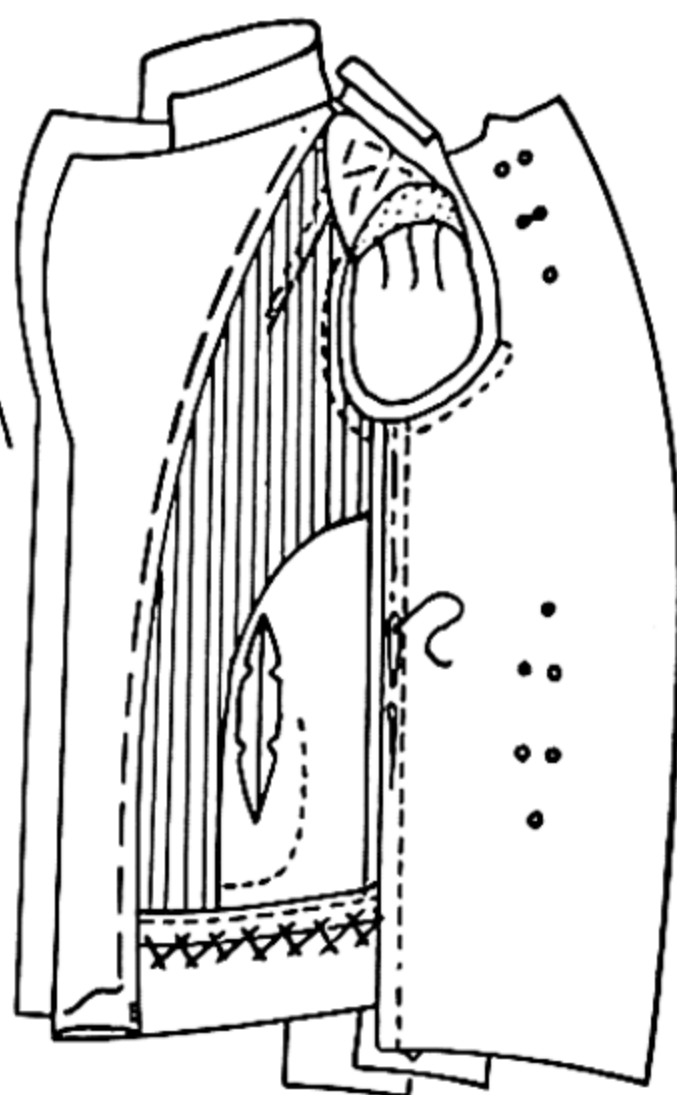
Next baste the front shoulder seam to shoulder seam of coat or to shoulder pads. Baste securely and do not turn under this seam edge. Then baste the two armseye seam lines together at the lower half of the armhole. Let the stitched seam line of the sleeve lining come to the cut edge of seam allowance in the garment so that the two seam allowances are lapped flat together.

Permanently baste armseye seam allowance of lining to armseye seam allowance of coat in the lower half of the armseye with a double basting thread. Reach inside the coat sleeve, catch both coat and lining sleeve at bottom, and turn them so that the coat sleeve is inside the lining sleeve with the two wrong sides together. Then turn under the seam at back of neck and at shoulder seam, and baste these in place. The back shoulder seam of lining will be longer than the front shoulder seam of lining unless there is a back facing at neck of coat. Let the lining lap over the raw edge of the top collar, and fell-stitch the lining to the wool fabric of coat at the neck seam line.

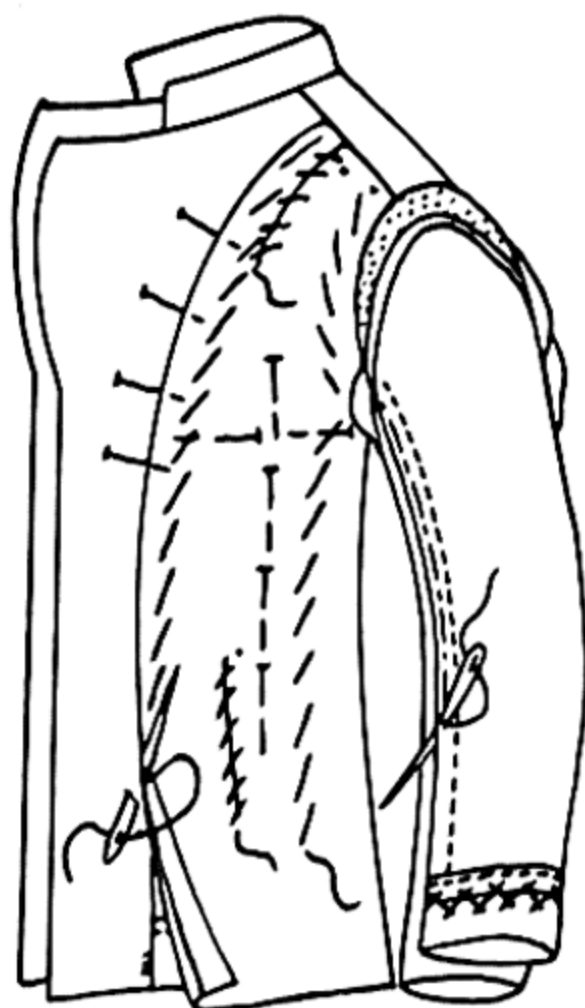
Raise the upper part of the lining sleeve over the shoulder pad



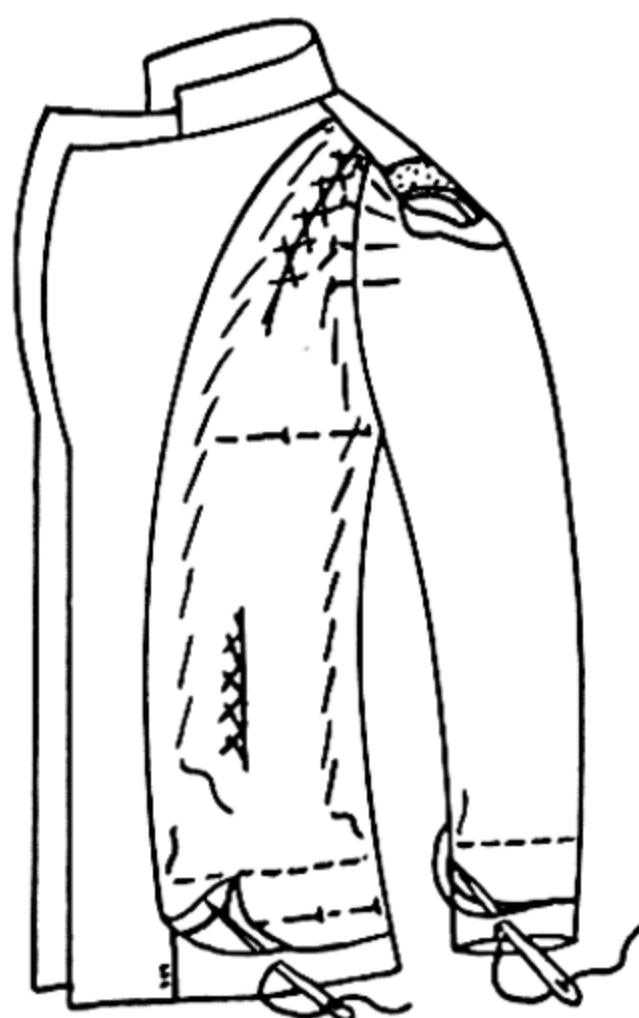
Step I. Pinning and basting lining back to coat back.



Step II. Attaching underarm seam of lining to underarm seam of coat with running basting and back stitches.



Step III. Pinning and basting front lining to front of coat. Attaching underarm seam of sleeve lining to underarm seam of coat sleeve. Slip-stitching coat lining to coat front facing.



Step IV. Felling sleeve lining to coat lining at armhole. Slip-stitching sleeve lining to hem at bottom of sleeve and bottom of coat.

Fig. 61. Steps in putting a lining in a suit jacket or a coat.

until it fits smoothly. Turn under the seam allowance around the upper-sleeve lining and pin and baste the sleeve lining to the body lining, easing in the fullness along the top. The top of lining at the armseye seam line will be nearer the neck seam line than the corresponding seam line of the coat. (See Fig. 61, Step IV.) Try on the coat to see whether the lining fits the coat and is comfortable. Sometimes sleeves of suit jackets are lined before either sleeve or lining is put in the coat. The armseye of lining is fell-stitched to the coat lining.

Attaching the Lining to Coat at Bottom of Coat and Bottom of Sleeves. Turn the lining at sleeve bottom under so that it is about $\frac{3}{4}$ inch above the hem edge of coat sleeve and pin and baste it in place. Try on the coat, bending your arm to see whether the lining of the sleeves seems comfortable. Adjust lining if necessary. Press crease in lower edge of lining. Slip-stitch lining to coat sleeve $\frac{1}{4}$ inch underneath the crease at lower edge (Fig. 61, Step IV).

Baste the lining to the coat 2 or 3 inches above cut edge of coat hem line. Place coat on a table with lining side toward you and turn raw edges of lining under so that folded edge lies at least $\frac{1}{2}$ inch above creased edge of coat hem. Pin, baste, and press a crease in the lower edge of lining. Slip-stitch the lining to the coat or suit jacket hem in the same manner as it was slip-stitched to the coat sleeves.

Another method is to make the entire lining by machine, stitching it together before attaching it to the coat or suit jacket. The lining is then stitched to the front facing and to the back neck facing with both the coat and lining turned wrong side out and the two right sides together. Then turn the right side out. Turn the sleeves right side out so that the lining is inside the sleeve, and finish lining the coat by hand. For this method it would be necessary to slip-stitch the lining to the bottom of coat and to the bottom of sleeves. If the lining is left unattached at the lower edge of coat, the hem should be turned under so that it is $\frac{3}{4}$ inch shorter than the coat hem. Turn under the raw edge of lining $\frac{1}{4}$ inch. Fasten the lining hem in place by machine stitching or by hand hemming. This method is often used in cheap ready-made coats and suits, but is not recommended for a high-quality garment.

A *third method* is not to stitch any of the seams in the lining and to put the whole lining in the coat by hand. This method is sometimes used in suits, but it takes much time and is probably not worth the effort.

Lining Coat with a Vent Back

Many coats have a vent at the lower edge of the back. The opening of the vent may be 3 or 4 inches in length for suit jackets and 8 or 10 inches for full-length coats.

The procedure for lining a coat with a vent back is the same as for lining any other type of coat, except at the vent opening. The folded edge of a back pleat is ordinarily turned toward the right side. Let the lining fold edge be turned toward the right as one faces the lining back (Fig. 62A). Shift the lining pleat fold to the center back the width of vent overlap at the vent opening; the fold of lining will be to right of coat center back.

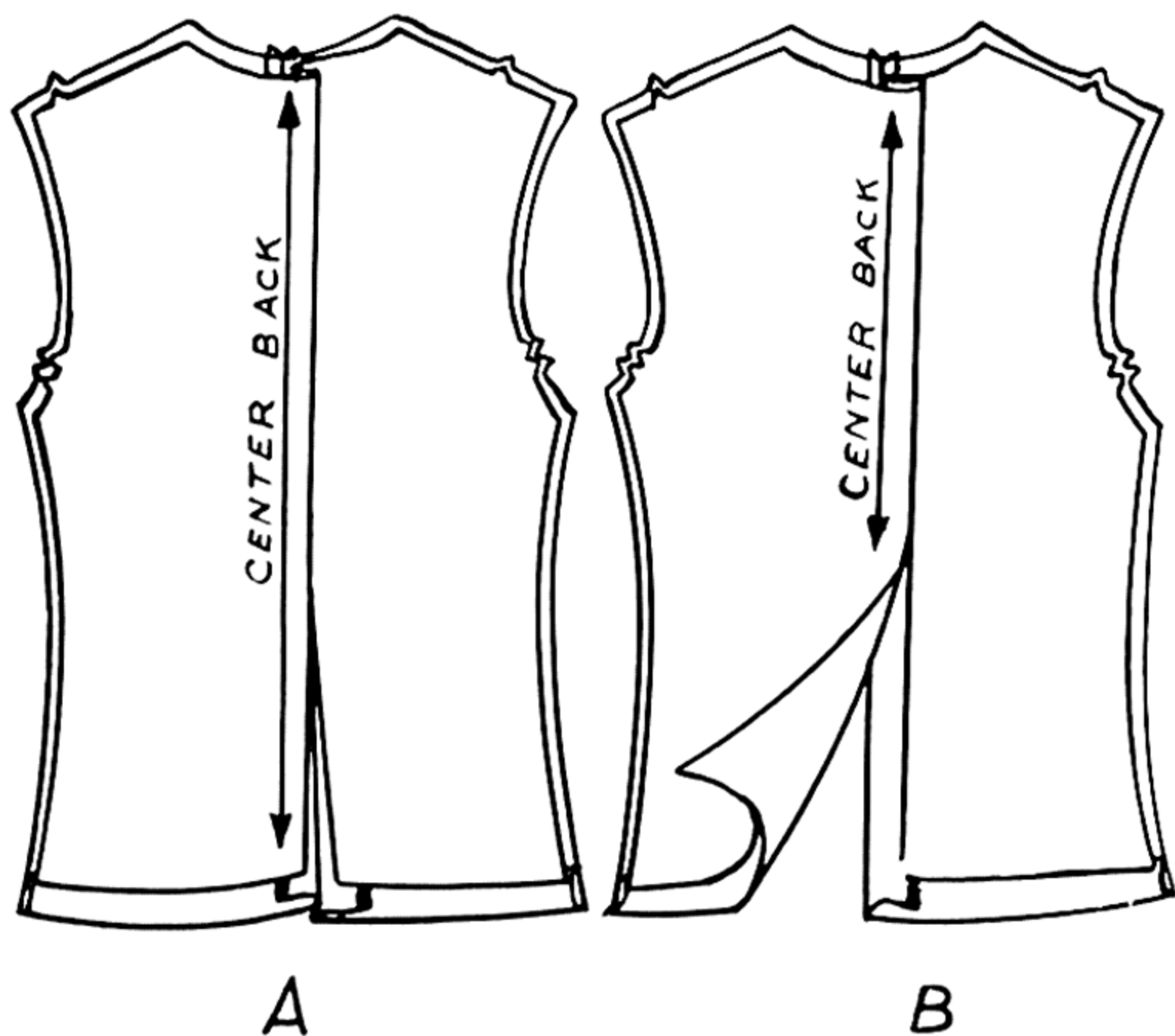


Fig. 62. Lining a coat with a vent back.

Measure from the center back of neck along the seam to the cut edge of the vent overlap; then make the lining $\frac{1}{2}$ inch longer for ease, to prevent the lining's bursting when the wearer sits down. Baste the lining fold to coat back seam. Add two seam allowances, one at neck and one at upper end of vent.

Mark and baste across the pleat of the lining the width of the vent, and allow for a $\frac{5}{8}$ -inch seam allowance on each side of the lining from top to bottom of vent. Cut away the remainder of the lining pleat between the two seam lines from the top of vent to the bottom of the coat.

Fold the seam allowances to the underneath side of the lining. The folded edge of lining will be just inside the folded edge of the coat on the left side. Then fold under the seam allowance of lining to right side of coat, as shown in Fig. 62B. Slip-stitch the lining to the coat along each edge.

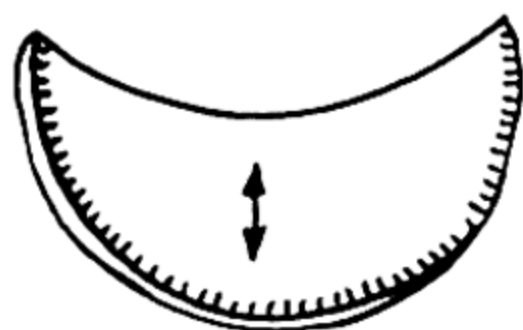
Making and Putting Shields in a Suit Jacket or a Coat

Shields in the underarms of a suit jacket or a coat serve two purposes; namely, for protection from body perspiration, and as an aid to the wearability of the garment.

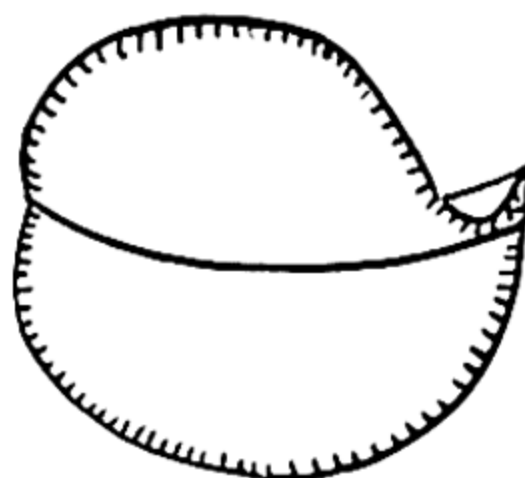
Shields for protection from perspiration may be purchased ready-made and covered with the lining fabric used for the suit jacket or coat. These shields are usually made of a rubberized fabric. Choose the size that will cover at least the lower half of the armseye of the coat or suit jacket in which the shield is to be attached. See instructions below for recovering ready-made shields. This type of shield is detachable, so that it may be removed and replaced easily; but reinforcement shields are attached permanently to the armseye when the lining is made.

To cut, make, and attach a reinforcement shield, first stitch the underarm seam of the coat or suit jacket lining together and press it open. Place the lower half of the armseye lining with the underarm seam flat on a warpwise strip of the lining. Cut the fabric the shape of the lower half of the armseye and flush with the cut edge, letting

it extend slightly farther toward the front than toward the back, and pin along the armscye curve. Cut one piece for each armscye. Then cut the reinforcement shield below the armscye in the shape desired, which may be a semicircle or the shape shown in Fig. 63D. The widest part may be 4 to 5 inches along the underarm seam. (See Fig. 63D.)

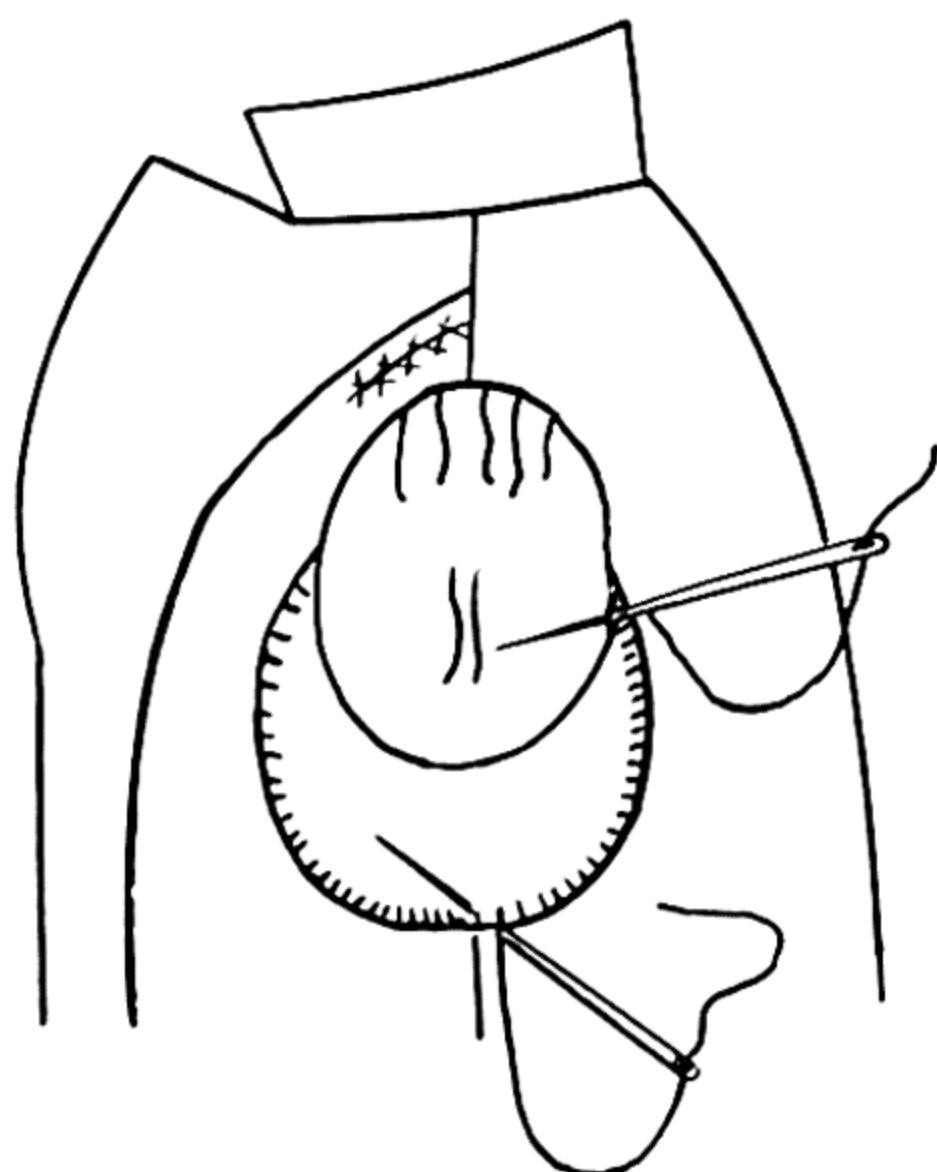


A. (Upperside)

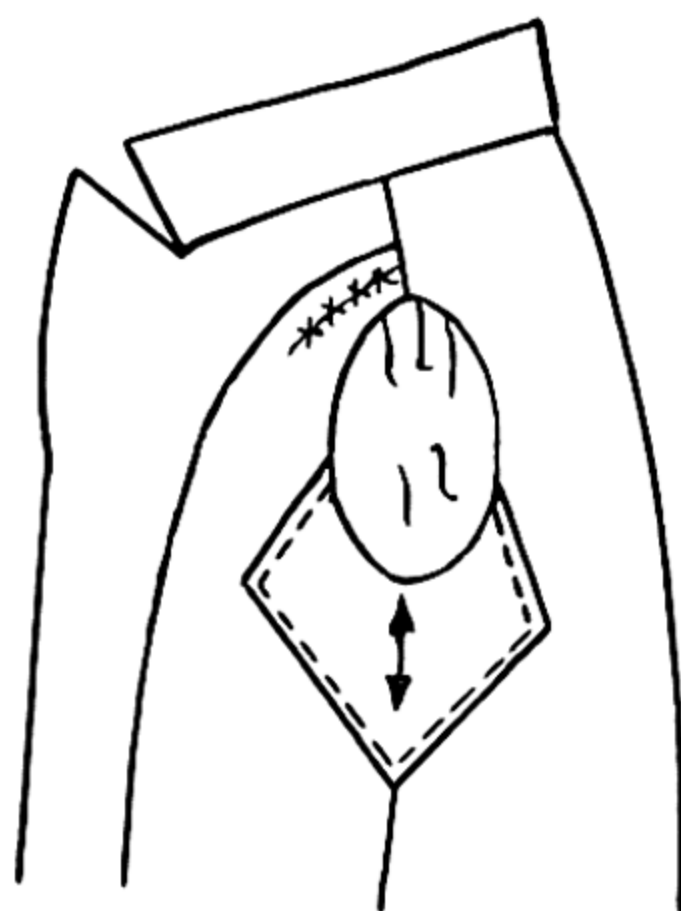


B. (Underside)

Ready-made shields covered with lining fabric.



C. Ready-made shield placed in armscye and tacked at corners and at underseam seam.



D. Reinforcement shield stitched to lining.

Fig. 63. Putting shields into a coat or a suit jacket.

Cut the shield with a $\frac{1}{2}$ -inch seam allowance on all edges, except at the armhole, where it is cut even with the edge. Turn the seam allowance, except at the armhole, to the underneath side of the fabric, baste, and press. This type of shield may be attached either to the outside or to the inside of the lining, but is most often placed on the outside with the wrong side of shield to the right side of the lining. The outside folded edge may be machine-stitched to the lining or attached by a hand stitch, such as the catch stitch. When the sleeve lining is attached to the coat lining, the shield will be caught into the armhole seam. If the sleeve lining is put in by hand, then attach the reinforcement to the armhole seam allowance with a back-stitch or a combination stitch before the sleeve lining is attached. See Fig. 63D for diagram of finished shield attached to the lining.

To cover detachable shield with the lining fabric, use ready-made dress shields as described above, spread one of them on the lining fabric so that the widest part of the shield lies on the warpwise grain of lining fabric, and cut a pattern for each of the two sections of the shield, plus seam allowances. Then cut four pieces of your coat lining fabric for each shield by each of the two patterns, since each section is to be covered on both sides. (See Fig. 63A and B.) Baste and stitch together the curved armhole seams with the right sides together, so that the raw edges lie inside the finished shield. Place the covering on the outside of each ready-made shield. Turn under all curved edges $\frac{1}{4}$ inch and fasten the edges together with a blanket stitch placed close together, using matching thread. Another finish for the outside edge is made by turning both raw edges to the inside, creasing, basting, and machine-stitching the two edges together. Attach the shield to the armhole of the coat with one section outside and the other inside the sleeves at the armhole. Attach the shield at each end and at the lower edge with the over-and-over stitch (Fig. 63C).

Care of Suit Jackets and Coats

The care of suit jackets and coats for women is the same as for men and boys. These garments need daily and seasonal care as well as proper storage. Read Section 46, "Care of Suits and Coats."

Library Congress for Women

Person Evaluating Garment	Person's Garment Being Evaluated
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Items

Construction or workmanship ——— ———

Seams—
Straightly stitched.
Trimmed to an even width throughout the seam allowance.
Allowance edge finishes suited to the material.
Well pressed.
Vertical seams perpendicular to the floor.

Properly placed to give ease over bust and shoulder blades.
Straightly stitched.
Cut edges correctly finished for the fabric.

Buttonholes well made and at the proper distance from the edge.
Buttons correctly sewed to garment and evenly spaced.

Even width without pleats or darts.
Top edge of unlined coat finished with seam tape.
Seam line in hem meets seam line in coat.
Stitches on right side of garment inconspicuous.

Hems even in width and stitches inconspicuous on right side.
Cuff well made and properly attached to sleeve bottom.

Placket—
Slide fastener concealed underneath edge.
Top stitching straight and of an even width from edge.

Skirt hems even and 2½ to 3 inches in width.
Finished with seam tape.
Stitches inconspicuous.

Design _____

Suitable to wearer.

In style at present date.

Color _____

Appropriate for personality of the wearer.

Enhances beauty of eyes, hair, and skin.

Fabric _____

Good quality and suited to the individual.

Adaptable to the pattern design.

Trimming _____

Appropriate for the type of garment.

Fitting _____

Free from unnecessary wrinkles.

Easy in fit—not too loose or too tight.

Accessories _____

Adds to attractiveness of garment.

Fits personality of the wearer.

General appearance of ensemble _____

Becoming.

Smart.

Total Points _____

SUGGESTIONS FOR MAKING RAINCOATS FOR WOMEN AND GIRLS

THE variety of raincoats on the market would seem ample to meet all consumer demands, but they are not always available at a price "Mrs. Average Consumer" can afford to pay. Many consumers are interested in getting the best value at the lowest cost.

There are numerous raincoats in a variety of materials, colors, and designs. The consumer is not only concerned with colors, and the suitability of the design, but the serviceability of the fabric during wear. She is interested in how the raincoat will look after it has endured a downpour of rain, and whether or not the water repellent finish is permanent.

The purpose of the raincoat will influence the choice of fabric and design. Some women and girls prefer a raincoat for protection of wraps worn under it; others want a raincoat that can be worn as a wrap for protection against cold wind in addition to protection from the rain.

There are several types of raincoats available to the consumer; some of them are reversible, others nonreversible; some are transparent.

What a Study of Ready-Made Raincoats Revealed. A study was made by the author of 150 ready-made raincoats for women and girls. Of this number, 100 were students' raincoats, which were brought into the classroom for study. The remaining 50 were studied on the racks in department stores in three large cities in three different states. Raincoats were studied for design, type of fabrics, and construction details, without regard to price.

The 50 plastic raincoats were studied as a separate group. All other types studied were fiber fabrics. Oiled silk and rubberized fabrics were excluded. Raincapcs were also excluded in the study. Some

of the coats were reversible, some lined, and others without a lining.

A check list was made and used to collect data. A summary of the data revealed that the following fabrics were used in raincoats: cotton gabardine, rayon gabardine, rayon satin, rayon taffeta, rayon twill, Byrd cloth, rayon faille, denim, corduroy, cotton poplin, rayon moiré. The wool fabrics used were tweeds in small checks and nubby effects, and covert cloth.

The design of the coats was studied as to cut, sleeve finish at top and bottom, belt, neckline finish, type of fastener, shoulder protector, and head protector.

The study revealed that 66 per cent of the coats were flared-back swagger styles; 24 per cent were semifitted, with some flare at bottom; and only 9 per cent were straight-line style. None of the coats was made in the princess-type design. It was noticeable that none of the 150 coats studied had a matching rain hat or scarf, but 75 per cent of the total group were designed and constructed with hoods, and 25 per cent of the hoods were permanently attached to the coat. All the plastic raincoats that were without collars were made with attached hoods.

Of the plastic group studied, 65 per cent were made with raglan sleeves, whereas 90 per cent of the fabric raincoats were made with a large armseye. Only four of the total group were of the kimono-sleeve style. The sleeve finishes at bottom varied. Only 10 per cent of the plastic group had sleeve bottoms finished with bound edges; 10 per cent of the total group were constructed with turned-back cuffs; and 70 per cent were made with a sleeve that was finished with a hem at the bottom. Only 3 per cent of the group had a band cuff with sleeve gathered onto the band.

A belt was included on 65 per cent of the coats. Of the number having belts, 85 per cent were detachable. Only 2 per cent of the 150 raincoats were equipped with a shoulder protector.

The group was about equally divided as to neckline finishes. The collars were both convertible and nonconvertible. None of the necklines was finished with a band and tie or a Peter Pan style of collar.

The fasteners were machine-made buttonholes and buttons. On one coat, buttons were sewed on top of grip snaps. All the plastic

coats had cutouts in the form of plastic-faced slits or a metal eyelet for ventilation. These vents were placed on the underarm seam near the armseye seam line.

The two types of seam finishes most often used in the plastic coats were standing stitched fell and welded seams. A few of the coats had seams bound with a strip of plastic. Plain seams with either pinked or bound edges or with edges turned under and stitched were used in the fabric coats.

The finish at the bottom of the raincoats varied considerably. Sixty per cent of the plastic coats had hems less than $\frac{1}{2}$ inch in width, and of this number 45 per cent were turned under once and stitched. A few of the hems were bound with plastic. The hems on the majority of the fabric coats were less than two inches.

Factors to Consider in the Selection of Materials for Raincoats

There is a variety of materials on the retail market in ready-made raincoats, but there is not a wide selection of water-repellent fabrics that may be made into raincoats. More women and girls would probably make their raincoats if a greater variety of water-repellent fabrics were on the market. Women are now making raincoats of plastic yardage. Most women are neither experienced nor equipped to treat fabrics with a water-repellent in the home; consequently, some women are making their raincoats of a suitable fabric and having the finished garment treated with a water-repellent at the dry cleaners. Figure 64 shows a raincoat made of gabardine with a water-repellent finish applied at a nominal cost by a reliable dry cleaner.

The fabrics frequently used in raincoats are rayon, cotton, wool, oiled silk, a cotton-and-rayon combination, a rubberized fabric, and plastics. Both lightweight and heavyweight materials are found in raincoats. The one chosen will depend upon the climate, the intended use, and the preference of the person making the selection. The heavier fabrics, such as gabardine and the closely woven sateen, can be subjected to considerable wear without quick deterioration. Choose both rayon and cotton fabrics that possess characteristics

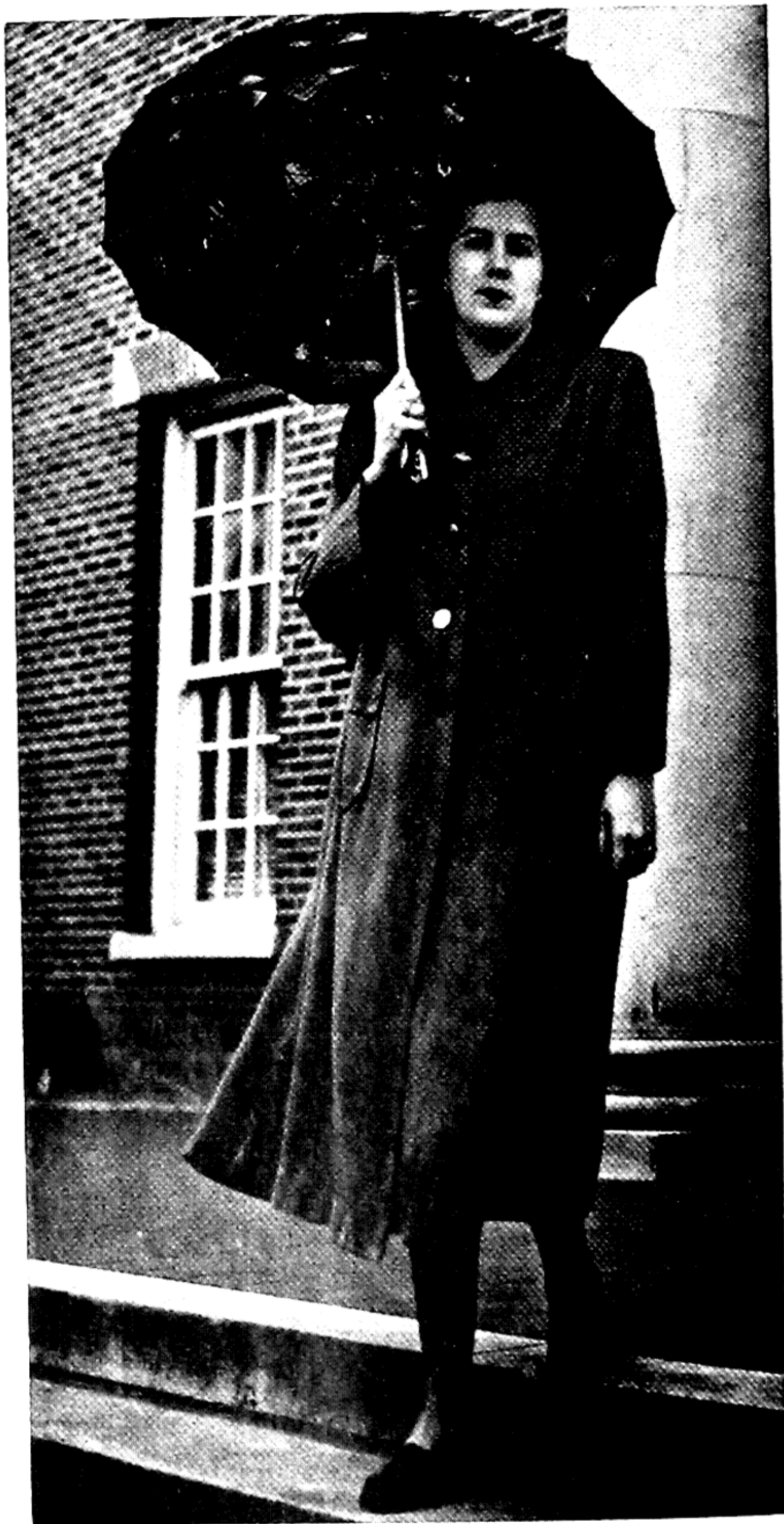


Fig. 64. A well-designed home-made raincoat. This university girl, who has difficulty in finding a well-fitted raincoat, made this one herself of rayon gabardine; it was given a water repellent finish at the dry cleaner's.

making them water-repellent to a high degree. Cotton has strength and toughness that makes it wear well. Byrd cloth is a thick, mercerized cotton twill that is water repellent and windproof, and is quite satisfactory in raincoats. Other characteristics desired in fabrics for raincoats are resistance to abrasion and wearability. Some of the low-count cottons that are strong, such as denims and twills, can now be treated with water-repellents and are made into attractive garments to wear on a rainy day.

The Finish of Raincoat Fabrics Is of Great Concern to the Wearer. One of the most significant factors to consider in choice of a raincoat is the finish. Most buyers are interested in owning a raincoat that possesses a relatively permanent water-repellent finish; by permanent is meant a finish that will not be removed after the coat has been soaked by a drenching rain, or after each dry cleaning or each laundering. If the material is one that must be dry cleaned or laundered, will the finish be removed easily? Is it necessary that a new water-repellent finish be applied after each dry cleaning? If so, this adds to the ultimate cost of the garment.

Some people prefer a dull finish and others want a glossy finish in their raincoat material. The finish chosen will be influenced by the size of the wearer. A short, stout girl's size would seemingly be increased if she wore a raincoat made of a shiny satinlike finish, but the well-proportioned girl may be quite charming in a raincoat made of material with a shiny texture.

Appropriate Colors in Raincoats. Which color to choose in a raincoat is a problem for every consumer. The most important factor in choice of color in fabrics is whether or not the material is color fast to laundering; if it is, it will probably be fast to rain. Whether or not the color "bleeds" when wet is of major concern; a colored raincoat that became water-soaked and left streaks of coloring on the clothes worn underneath would be most annoying.

Some people prefer bright-colored raincoats; others like grayed colors. There are two points in favor of bright-colored raincoats. One is that they can be easily seen on pedestrians crossing the streets and highways on a rainy, cloudy, or foggy day. This factor is especially significant in the selection of children's rain wear. Many

children are careless about looking out for automobiles as they cross streets and highways. The second point in favor of a bright-colored raincoat is that on a somber day it not only adds interest, but seems to brighten one's perspective of life in general and uplift one's morale. Use the same discretion in choosing colors for a raincoat as in choosing colors in other wraps. The color should be in keeping with the size and personality of the wearer. A stout person, for example, would not look well in a bright red raincoat.

The Style of Raincoat Is a Major Problem

There are on the market many styles of raincoats from which to choose; the style chosen will depend upon the needs and likes or dislikes of the person. In style, the raincoat may be fitted, semifitted, loose and boxy without a belt, single- or double-breasted, or a straight-cut coat that can be adjusted to the individual body figure by means of a belt that regulates fullness around the waist. The belt may be set-in or permanently attached across the back of waist and tied or buttoned in the front. There are raincoats with and without hoods. The hood may be attached or detachable. The sleeve finish, the neck line, and the shoulder protector are other factors to consider in choice of style. Figures 65 and 66 show designs worked out to protect the body and the clothes worn underneath the raincoat during a drenching rain.

A woman who makes her raincoat has a great deal of leeway and opportunity to create a design that is in keeping with her needs and personality. She may prefer one type of pocket, another type of neck finish, and still a different type of sleeve, from those in the pattern.

When designing a raincoat, one should keep in mind several items, such as the material chosen and the weight and size of the wearer. The body build of the wearer would influence the design of the raincoat. A loose, unbelted coat with buttons down the front, adequate fullness across the bust, and a snug finish at wrist would be flattering to the person of medium or large build. The small girl may wear a coat with a set-in or a detachable belt.

Head Protector. Some type of head protector is desirable in a raincoat, regardless of the climate in which the coat is to be worn. Some people may prefer that the head protector be of the same material as the coat, and others may wish it of a contrasting material. The raincoat in Fig. 67 is a ready-made red-and-green rayon satin with a full cut and detachable hood. Whether or not the head protector is lined is a matter of personal choice. The weight of the material would determine whether or not a lining was needed. Most fabrics such as gabardine and sateen would need a lining. Self-material, or a contrasting material in the same color, or a material of a different color are offered as suggestions. A solid color lined with a bright colored plaid makes an attractive head protector. The lining of the protector should be the same or should harmonize with the lining of the raincoat or rain cape. Plastic yardage would not require a lining in the head covering except for effect. A bright-colored plaid plastic placed underneath a solid color could be very beautiful. Rain hats are attractive when made of the same fabric as the raincoat and the brim faced with contrasting fabric, perhaps of the lining fabric.

Sleeve and Wrist Finish Designs in Raincoats. There are several styles of sleeves and wrist finishes that could be used in raincoats, such as a plain set-in sleeve, a gathered plain sleeve, a darted plain sleeve, or a dolman sleeve. A sleeve with a large armhole, a raglan sleeve, or a dolman sleeve all should be large enough to provide ample room to fit over a coat or a suit. These types of sleeves also make it easy to put on and take off the coat. The wrist finish is of no less importance than the sleeve style. A plain, loose wrist finish, with a strap that has button and buttonholes to make the sleeve fit snugly, and a cuff fastened with buttons and buttonholes, are styles to consider. The wrist finish should fit snugly so that the arm and the sleeve worn underneath are protected in a blowing rain.

Pockets or No Pockets in Raincoats. Pockets are important features to consider when buying or making a raincoat. The kind, the number, and the placement of pockets on the raincoat are all factors of importance. The types of pockets adaptable to raincoat styles are patch, set-in, patch with a flap, or a pocket with an inside slit. The pocket should be so designed and constructed that it will not become water-filled in a drenching rain.

How many pockets and where they can be most conveniently placed are also matters to consider. The logical place for the pocket is on the hip, one on each side of the front opening at a height that is comfortable when the hand is inside the pocket. Some ready-made raincoats are now made with a parasol pocket inside the regular pocket. Children's raincoats made of rubberized

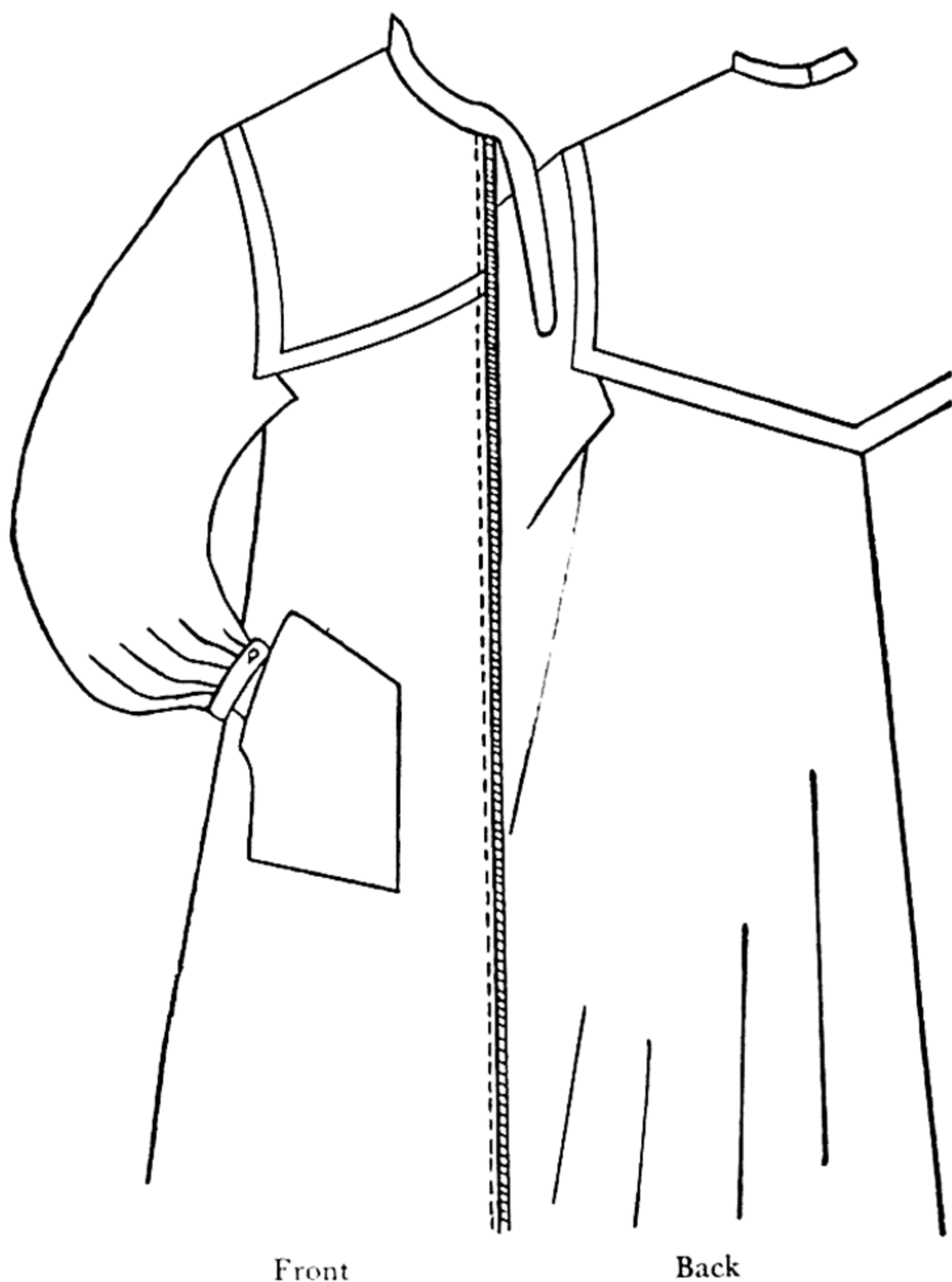
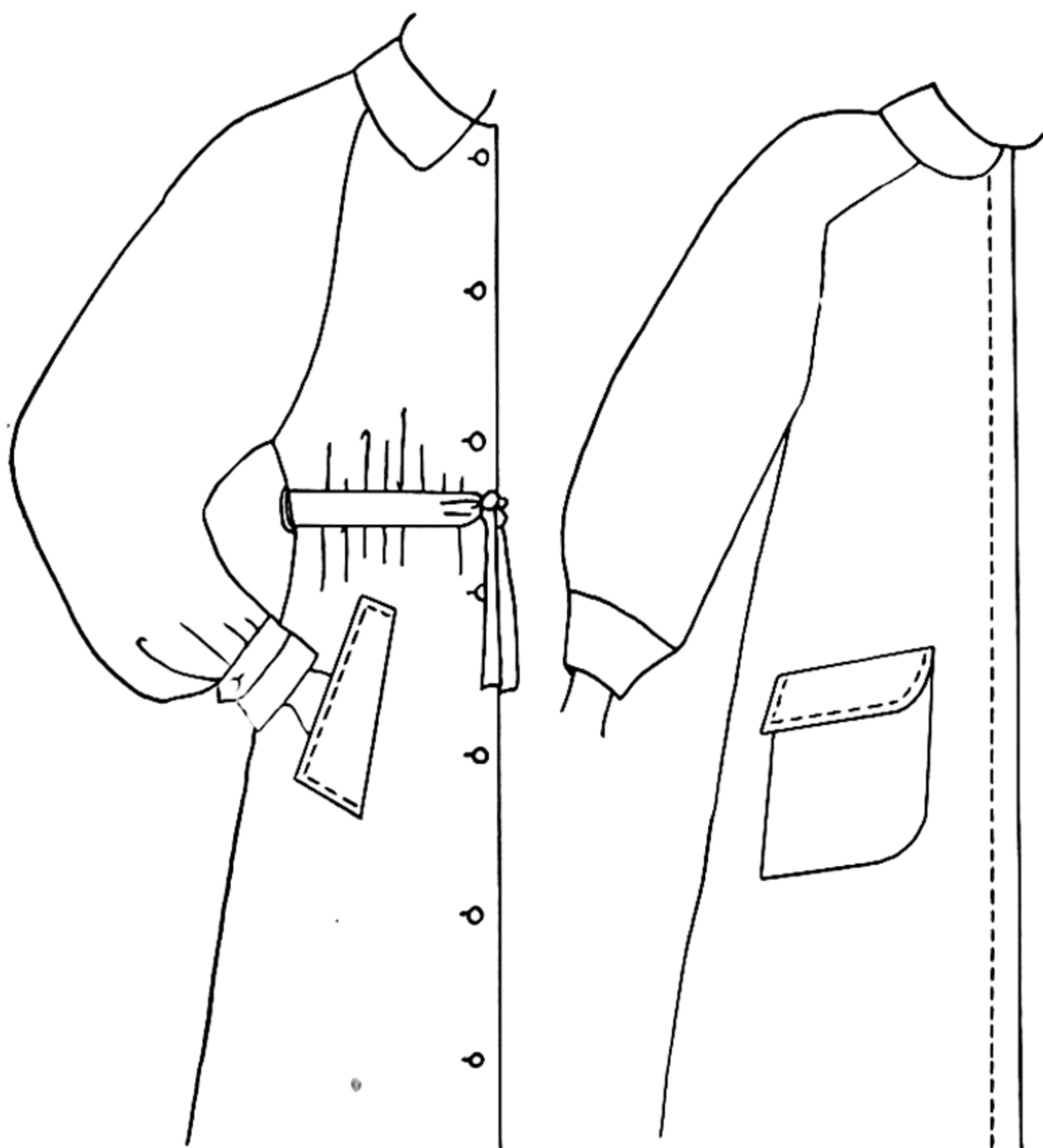


Fig. 65. A design for a raincoat. This design has a shoulder protector, a neck band with tie, a loose fitted sleeve with band cuff, and a patch pocket all designed for protection of the clothing from rain. A concealed slide fastener for front closing adds to the protection.



- A. A well-designed raincoat.
1. Raglan sleeves give ample room to wear over other sleeves.
 2. A welt pocket correctly placed to shield hand during rain.
 3. Sleeves with adjustable strap.
 4. Detachable belt. Coat can be worn fitted or loose.
 5. Fitted collar to protect neck from rain and cold.
 6. Buttons throughout length of coat.

- B. This raincoat is not only designed for protection of the wearer from rain, but is comfortable to wear.
1. Epaulet sleeves are roomy.
 2. Circular close fitted bottom of sleeves that keeps out rain.
 3. Fly front closing.
 4. Pockets with a flap to keep out rain.

Fig. 66. Well-designed raincoats to protect clothing and body in a drenching rain.



Fig. 67. A well-designed ready-made raincoat with a detachable hood and belt. The flared back and loose sleeves are roomy enough for wear over a suit or a heavier coat. The fabric is medium-weight, kelly green rayon satin. The lining of the hood is changeable red-and-green rayon satin. It is water repellent and can be dry cleaned.

silk often have a book sack with a shoulder strap made of the same fabric.

Neckline Finishes. There are several neck-line finishes that could be put into a raincoat, such as a collarless finish with a facing, a straight band, a band with a tie, a fitted facing, a convertible collar, and a nonconvertible collar. Again, the type of weather in which it is to be worn, the preference of the wearer, and the purpose of the garment will determine the type chosen.

A raincoat that is to be worn over another coat and worn as a wrap may be more easily fitted at the neck if it is of a collarless design. The raincoat that is to be worn for protection against rain and cold would probably be more comfortable with a collar.

Is a Shoulder Protector Needed? The part of a raincoat that becomes most water-soaked in the beating rain is the shoulder. Rain seems to strike the raincoat at the shoulders first, or it drips off an umbrella onto the shoulders. Owing to this fact, it would seem logical that a protector across the shoulder of the raincoat would be favored by most wearers.

There are several style designs that could be worked out for shoulder protectors. Such a protector could be made in the coat by stitching it into the shoulder and armseye seams, and stitching the lower end flat to the garment; or finishing the edge with a narrow hem and leaving it loose. Some people may prefer that the protector be detachable. It could be fastened to the shoulder with buttons and buttonholes or grip-snaps. A raincoat with a double yoke is an idea to consider for added protection at the shoulder. A protector of a contrasting color or fabric design may add interest to a dull, drab-looking raincoat. Boys' ready-made raincoats quite often are styled with a shoulder protector that hangs loose at the lower end and is joined to the coat at the shoulder.

Buying Patterns for Raincoats

The kind of pattern chosen when making your own raincoat will depend upon the purpose of the coat, your body build, the fabric, and what types of patterns are available on the market. A very limited choice of raincoat patterns is found in the retail market at present. Now that more women are making their raincoats, the demand

for raincoat patterns is increasing. Since there is such a limited variety, it is suggested that coat patterns be substituted for raincoat patterns. Modifications and alterations will probably be necessary before the pattern can be used for cutting a raincoat. The fact that a raincoat is frequently worn over another coat makes it necessary to purchase a pattern large enough to meet this requirement.

The length of the pattern is also to be considered. A raincoat should be longer than any garment worn underneath it. If the raincoat is to be worn over other wraps, a loose-fitting style without a belt, and perhaps a flared or a gored back, would seem appropriate.

Procedure in Making a Raincoat

After the material and pattern for the raincoat have been purchased, the procedure for cutting, pattern placement, and the actual construction are similar to those used in any other type of coat.

Fitting the Pattern to the Body. When a raincoat is to be worn over other wraps, the pattern is best fitted over the type of wrap that will be worn under it. There is nothing more uncomfortable than a raincoat smaller than the coat it is worn over. Read Section 9, "Studying, Fitting, Altering, and Testing the Pattern in Muslin," before using, testing, and altering the pattern. It is not necessary to make a test garment. Make alterations directly on the pattern.

Preparation of the Fabric and Placement of the Pattern on the Fabric. Straighten the edges of the fabric according to instructions given in Section 10, p. 92. It is assumed that all yardage for raincoats will have been shrunk before the water-repellent treatment was applied, and will need no further shrinkage. When making a coat that is to have the water-repellent finish applied by a dry cleaner, shrink the material before it is made into a raincoat. Read all of Section 10, "Preparation of Fabrics for Cutting."

When plastic yardage is purchased, the cut edge should lie parallel with the end of cutting table. Even though there is no grain line, the pattern can be placed to better advantage when the edges are even. Read Section 11 before placing pattern or pinning it on the fabric.

If a plastic yardage is used, hold the pattern in place by small lead weight bags or scotch tape rather than by pinning it. The pin holes would allow the water to penetrate to the inside of the garment and prevent its being rainproof.

Cutting and Marking the Fabric. Become familiar with the information given in Section 12 before cutting or marking the fabric. The method for cutting both a cloth and a plastic raincoat would be the same as for cutting any other type coat, but the marking would be slightly different. An interfacing of muslin or wigan may be cut and used in fabric raincoats under the front facing, between the undercollar and uppercollar and on the inside of the cuff when desired.

Since pin holes or needle holes would have a tendency to prevent the material from being waterproof, it would seem best to mark with chalk or a pencil line in preference to tailor's tacks or a tracing wheel.

Putting in Darts and Pleats. Before attempting to make darts and pleats, become familiar with the instructions in Sections 13 and 14. Stitch as few darts and pleats in plastics as possible. Unpressed pleats can be used to an advantage; these eliminate stitching.

Seams for Raincoats. The type of fabric that you are working with will determine the kind of seam that is best. A plain seam with pinked edges is an attractive finish for raincoats, but a standing fell (Fig. 10C) or a false French seam (Fig. 7D) may be used in plastic raincoats. See Section 8 for helpful suggestions in making the kind of seams you are using in your raincoat. Seam allowance edges in cotton and rayon raincoats are turned under and stitched, but in some unlined wool raincoats the edges of seam allowances are bound separately.

Basting and Stitching the Raincoat Together. Baste and stitch the facing to the front edge of the coat with the right sides of the fabric together. Press seam open on cloth—not plastic—turn facing to the underneath side, and press again. Finish raw edges of facing by binding or turning under and stitching. Some coat facings, collars, and cuffs of raincoats are interfaced with wigan or muslin. Stitch and press shoulder and underarm seams. Before joining the

collar to coat or setting in the sleeves, read Section 19, p. 223, "Putting the Collar on the Garment," omitting the tailoring processes; and p. 226, "Making and Putting in Sleeves."

Making and Applying Pockets to Raincoats. Instructions for making various types of pockets will be found in Section 15. See Figs. 23 to 26, inclusive (pp. 124, 128, 131, 134-135).

Putting in the Hem. The hem may be marked, turned under, and stitched. Some raincoats have narrow hems, double-stitched. Seam tape may or may not be placed at the top edge. Follow instructions on guide sheet of pattern. Reinforcement would not be needed in the hem.

Lining a Raincoat. The procedure in lining a raincoat is the same as for lining a coat that has the entire lining stitched together before it is attached to the raincoat. A raincoat would not have an interlining. Follow instructions on your pattern guide sheet.

Fasteners. The method of fastening a raincoat demands special attention. Many raincoats permit the clothes underneath them to become damp because the fasteners are inadequate, are not placed close enough together, or do not extend throughout the front length of the garment. Buttons and buttonholes are convenient in fabrics, but may not be so appropriate for plastic raincoats as are other types of fastener, since buttonholes may soon pull out of plastic. Grip or metal snaps have proved satisfactory as fasteners for plastic raincoats, and they may serve in the same capacity for fabrics. Slide fasteners may also be used as a front opening for raincoats. Whatever type of fastener is placed on the raincoat, it should be adequate to keep out the rain. Tailored-worked buttonholes on heavy fabrics have proved satisfactory. Many raincoats are fastened with buttons and buttonholes concealed under a fly attached to front facing. See Section 42, p. 366, "Making and Attaching a Fly Facing to a Boy's Topcoat." The method of making a fly-front opening of a girl's coat is the same as for a boy's, except that the buttonholes of a girl's coat are placed on the right side and buttons on the left.

Pressing Raincoats. Suggestions for pressing the various fibers will be found in Section 17, p. 157. Do not press plastic yardage at any time during the construction or when the garment has been fin-

ished. The fabric garment should be pressed as little as possible so that the water-repellent finish may not be removed. Your local dry cleaner may be consulted in regard to best methods for pressing your raincoat.

Reversible Raincoats. Follow the instructions in Section 23, "Making Reversible Coats." The fabric may be different for raincoats than for other types, but the procedure for construction is the same for all reversible coats.

MAKING UNLINED COATS, JACKETS, HOUSECOATS, AND BATHROBES

THE procedure and technique are similar whether you are making semitailored unlined coats, housecoats, or bathrobes. The making of a semifitted or a loose, boxy, unlined coat, a housecoat, or a bathrobe is a much less difficult task than the making of a strictly tailored suit, which includes a canvas interfacing with all the handwork required in attaching it to the garment.

Bathrobes and housecoats are usually unlined; however, some are lined. If yours is to be lined, machine-stitch the entire lining together and stitch the lining to front garment facings, right sides together. Attach lining to sleeve bottoms and bottom of coat by slip-stitching, or hem lining at bottom of garment and attach to seams at hems with French tacks. When there is not a facing at back of neck, fell-stitch lining to neckline seam.

Selection of Right Fabric for the Garment is Important

Unlined Coats. These coats should be of a fabric with sufficient body and weight to retain its original shape, since very little reinforcement is put into them. Some suitable fabrics are tweeds in the herringbone and nubby weaves, houndstooth check, covert cloth, and heavyweight flannels. Lightweight crepes are not appropriate for unlined coats.

Housecoats and Bathrobes. Some of the fabrics you may choose for these garments to be worn during winter are wool flannel; bathrobing cloth, which is a thick, double-faced cotton cloth with a nap; chenille in cotton or rayon; moiré in rayon; corduroy; velveteen; and heavy satin in rayon or silk fibers. Fabrics for summer bathrobes

are terry cloth and seersucker. Cotton crepes are also suitable for summer housecoats.

Consider the Pattern Style

The Unlined Coat. A pattern of elaborate detail does not lend itself well to the unlined coat. A loosely fitted coat with as few seams as possible is a wise choice. Patch pockets are preferable to other types. Coats that are both unlined and washable require simplicity in style design.

Housecoats and Bathrobes. A pattern for the fabric suggested above should be semifitted or loose and rather tailored in style, similar to a man's robe. A double-breasted style gives added protection and warmth across the chest for winter wear; a single-breasted style is cooler for summer wear. Openings throughout the front length make the garment easy to put on and off. Raglan, kimono, or garment with large armhole are comfortable. A bathrobe sleeve design that is loose at the bottom, whether it is finished with a hem or a cuff, is also easy to wear. A detachable belt helps to hold the robe in place during wear. Front fasteners are a matter of preference, but are not deemed necessary. One or two patch pockets for handkerchiefs or other personal articles are convenient. Notched-type collar or shawl collar with lapels or a small band collar with a side closing are designs appropriate for a semitailored type robe. See Fig. 68A of this section for an attractive semitailored design for a bathrobe. Design B is recommended for your wool flannel bathrobe for winter wear.

Suggested Methods

Read the following sections and follow suggestions when making unlined coats, housecoats, and bathrobes:

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning the Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

Section 17—"Suggested Equipment and Methods for Pressing Fabrics and Garments."

Darts in unlined garments are more attractive uncut. If cut, bind edges singly after darts are pressed open. See Section 13 for further information.

Seams in unlined garments need to be as inconspicuous as possible. Lengthwise plain seams pressed open in coat and sleeves and edges bias-bound singly are suggested. See Fig. 8D for method of

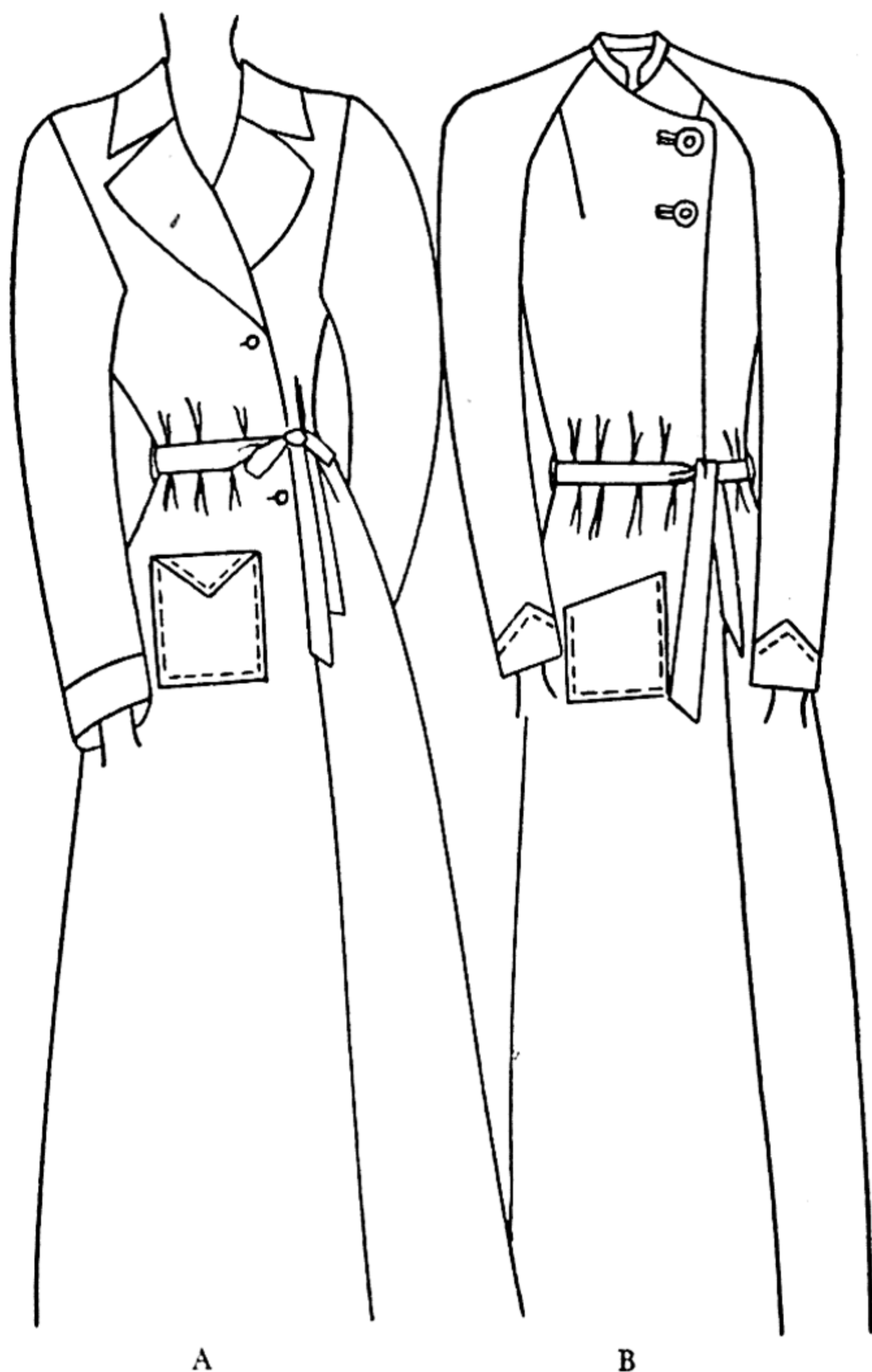


Fig. 68. Housecoat designs. These designs, with their roomy armseyes, tie belts, and pockets, would be welcome in any woman's wardrobe.

making bound seam. Bind armseye seam edges of sleeve and coat together after seam has been stitched. Flat fell seams (Fig. 6B) or a welt seam (Fig. 5C) are appropriate finishes for wool flannel housecoats and bathrobes. In lightweight fabrics, such as cotton crepe or moiré, use a plain seam; turn under and stitch the edges. For this type of seam, use $\frac{3}{4}$ -inch seam allowance which gives a $\frac{1}{2}$ -inch finished seam allowance (Fig. 9B). Corded seams (Fig. 7A) of a contrasting fabric are often used in making flannel bathrobes.

Interfacing Front Facing, Lapels, Collars, and Cuffs. The unlined coat may or may not include an interfacing. A soft wool fabric often needs an interfacing under the front facing to give it body, whereas a soft rayon fabric may appear stiff with an interfacing, especially if tailor's canvas is used. Some unlined coats, particularly the lightweight flannels, may have more body if an interfacing of muslin or wigan is used. Cut the front interfacing the same shape and size as the front fabric facing, the undercollar and undercuffs interfacing the same size and shape as those of coat pattern. Attach the interfacing; one to each of the underneath sides of coat front edges and under the lapels, matching seam lines. Baste along seam line from bottom of coat to collar point where the collar joins the interfacing on neck seam line. Tailor-baste interfacing to coat on crease line of lapels. Do not let stitches show on outside of garment.

Taping Front Edges and Lapel Crease Line. Taping is seldom used for unlined coats. If used, follow instructions in Section 19, p. 215, "Taping the Crease Line and Front Edges."

Front Fastenings. See Section 16 for instructions in making the type of fastenings you plan to use. Make bound buttonholes in coat prior to attaching front facing, and tailored-worked buttonholes afterward. When corded seams are used, corded buttonholes of a contrasting color are attractive for bathrobes; they should be made before attaching the front facing.

Attaching Front Facing. For instructions, See Section 19, p. 218, "Attaching the Front Fabric Facings." There are one or two exceptions to this information. If the front was not taped, stitch interfacing in with coat facing and coat front, then trim off seam allowance of interfacing at seam line. Bind the raw edges of coat

facing and interfacing together opposite the front seam line. In some lightweight fabrics, the raw edge of coat facing seam allowance is turned underneath the interfacing, after the interfacing seam allowance is trimmed off, and stitched in place.

Shoulder Pads. See Fig. 55 and Section 19, p. 235, "Making and Attaching Shoulder Pads," for suggestions.

Making and Attaching Collar. Pin and baste undercollar interfacing to undercollar of coat. Tailor-baste interfacing to collar with three lengthwise rows; one row placed in center and one row $\frac{1}{8}$ inch inside each seam line. Follow instructions in Section 19, p. 223, Method 2, "Putting the Collar on the Garment." There will be no lining to cover the raw edge of collar at back seam line of neck. The coat and undercollar seam may be turned upward and the uppercollar seam allowance turned underneath and felled to the seam line to hold it in place. When there is a back neck facing, attach facing to uppercollar, and undercollar to back neck seam. Press both seams open and fasten them together with the combination stitch.

Making and Putting in Sleeves. Follow the instructions in Section 19, p. 226, "Making and Putting in Sleeves." If there are cuffs with an interfacing, follow the same procedure as for interfacing the undercollar. (See paragraph above.) The hem in sleeves should be finished in the same manner as the coat hem. (See suggestions below.)

Making and Putting on Pockets. Follow instructions in Section 15 for the type of pocket you are using.

Putting the Hem in Coat, Housecoat, or Bathrobe. It is seldom necessary to reinforce the hem with a bias interfacing in an unlined coat. Use seam tape to finish edge of hem. See Section 19, p. 241, "Hem Finish on Coat with a Lining Hanging Free at Hem Line," and Figure 56B (p. 240).

METHODS OF MAKING DRESSMAKER SUITS, COATS, AND EVENING WRAPS

DRESSMAKER suits, coats, and evening wraps are similar in many respects; therefore, they are discussed together. Information in this section will be limited to these three garments, owing to the similarity in fabric, characteristics of style, tailoring processes, and construction of the garments. Each of these garments may be classed as semitailored. A semitailored garment is one in which a light-weight interfacing fabric, such as wigan, muslin, lawn, or crinoline, is usually put in the fronts and the collar or in the collar alone. Some thick, soft fabrics may not even require this type of interfacing. These garments require very little if any taping, and the minimum of tailor-basting, but the seams, seam finishes, and pressing are the same as for tailored garments.

There are several differences between the dressmaker suit and coat, and the strictly tailored suit and coat. The chief distinction between the two groups lies in the tailoring processes incorporated on the inside of the garment, the design, and the difficulty in construction. The dressmaker group is much easier to make, and takes less time, than the strictly tailored suit.

Style Design of Pattern Is Important. The style design differs from the notched-type, regulation tailored style shown in photos 13 and 14 (pp. 55-56). An appropriate pattern style for these garments has more intricate detail, softer rolled collars, more pleats, tucks, or fullness, and collars of a contrasting fabric such as velvet, fur, or piqué; styles for this type of garment will be found in photographs 15 and 16 (pp. 56-57). (This does not mean, of course, that a dressmaker suit could not have a notched-type collar.)

Skirts of the dressmaker suits may be more feminine in design. For example, they may have pleats and flares that give more width

at bottom than would likely be found in the two-, four-, or six-gored skirt with its pencil-slim lines from waistline to hem line. Bottom of sleeve finish in the dressmaker suit may also be more intricate in such detail as fancy cuffs or flares than would be found in the strictly tailored suit, which often has a two-piece sleeve without cuffs.

Evening wrap pattern designs are quite varied to meet the needs of people with diversified interests. One person may prefer an evening wrap with or without a hood, another may want a cape with slits for arm outlets. Still another person may choose a loose, fitted coat with an attached hood that forms a cape when worn indoors, as shown in photograph 10 (p. 54). Or she may wish a princess-style coat, a flare at the lower edge, and a matching scarf for head protection during outdoor wear. The tall, slender woman may select a three-quarter length; and the short, stout girl may wish a full-length coat. Other style designs are the hip-length jacket, the waist-length cape, or a coat with a shoulder cape.

Regardless of the pattern style chosen, it should be becoming to the wearer. Additional information to assist you in choosing a design best for your figure will be found in Section 5, "Selection of Appropriate Pattern Designs for Tailored and Semitailored Garments."

Before cutting and making dressmaker suits and coats and evening wraps, read the following:

Section 9—"Studying, Fitting, Altering, and Testing the Pattern in Muslin."

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning the Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

Section 13—"Making and Finishing Darts in Semitailored and Tailored Garments."

Choose the Right Materials. Materials for these dressier garments are usually of a softer texture, lighter weight, and of a less firm weave than the fabrics recommended for a strictly tailored mannish-type suit.

Some of the lightweight wools that make beautiful dressmaker suits are crepe, poplin, and flannel.

Fabrics Appropriate for Semitailored Suits and Coats. There are other fabrics that can be used to advantage for suits and coats, especially if the garment is to be worn in the fall or spring when the weather does not warrant the use of a warm wool fabric.

If the fabric is to be made into a garment in which some of the tailoring processes are incorporated, it should be of sufficient thickness and of a firm enough weave so that the stitches will not show on the top side. Some of the suggested rayon or silk fabrics for semitailored suits and coats are heavyweight faille, bengaline, heavy satin, gabardine, grosgrain, and velvet. A heavy linen crash can be made into a beautiful semitailored suit. Cotton fabrics can also be used for suits and coats. Some of the cotton fabrics that have proved satisfactory for semitailored suits and coats are velveteen, corduroy, bedford cord, crash, gabardine, seersucker, piqué, and whipcord. Velveteen, corduroy, and taffeta are especially suitable for lightweight summer wraps; these materials can also be made into wraps for winter wear by inserting an interfacing and heavy quilted cotton or wool lining. For spring and fall wear, moiré, and satin or faille are often used.

Fabrics for Evening Wraps. Materials for evening wraps should be heavy enough for warmth, yet soft and rich-looking. They may take on more of a sheen than daytime fabrics, as electric lights are more accommodating than sunlight in bringing out the beauty of many fabrics. Some fabrics can be worn by different types of body figures and personalities at night, but could not be worn in daylight. Many of the evening wraps, especially those with standing collars, are made with an interfacing to give body, and this construction would require some of the tailoring processes. Although we are accustomed to fine velvets and satins in evening wraps, there is no reason why the lovely, soft wools, such as crepe and flannel, lined with satins, could not be very beautiful. The lapels can be exquisite, particularly if they are embroidered in gold or silver thread.

Color and Texture of Fabrics Are Also to Be Considered. Read Section 6, p. 39, "Consider Color of the Fabric in Relation to the Individual," and p. 41, "Points to Remember Regarding Fabric Texture," before purchasing fabrics for dressmaker suits, coats, and evening wraps.

Interfacings and Interlinings. An interfacing such as wigan, muslin, or lawn may be used in dressmaker suits, coats, or evening wraps. In some evening coats, such as rayon or velvet, an interlining of lightweight soft outing flannel may give just the right amount of added warmth to protect you on a chill, wintery night.

Findings. Very little, if any, taping would be needed. Seam tape for finish at hems of sleeves and skirts and bottom of coats would be needed. Thread, and trimming if used, should be of correct color and kind.

Fasteners. Buttons of the more dressy type, such as glass, plastic, rhinestone, fancy braid, and fabric loops, are appropriate for many garments of this type, as they are more in keeping with texture of the fabric. Slide fasteners and hooks and eyes will be needed for suit skirts.

Read Section 6, "Choosing Fabrics and Findings for Coats and Suits," before buying lining, interfacings, interlinings, binding, thread, shoulder pads, and tapes.

Making Dressmaker Suits and Evening Wraps. The procedure in making dressmaker suits and evening wraps without an interfacing or an interlining is similar to that of making unlined coats. Making a muslin test garment is optional. If you are using an expensive fabric and have many fitting problems, perhaps it would be wise to make one.

Baste in darts and baste garment together at shoulder and at underarm seams, but do not baste in sleeves. Fit the jacket of the suit, following instructions in Section 9, p. 88, "Fitting the Suit Jacket," and Section 19, p. 200, "Logical Procedure in Fitting and Making a Coat or Suit Jacket"; and for fitting the suit skirt, see Section 18, p. 177, "Fitting the Skirt."

Seams are stay-stitched, stitched, and pressed as directed in Section 18, p. 172, and in Section 19, p. 207, "Stay-Stitching," "Basting, Stay-Stitching, and Stitching Seams."

Plain seams predominate in this type of garment. If the garment is unlined, seam edges may be turned under and stitched or bound with seam tape, depending upon the thickness of the fabric.

For Interfacing, Interlining, and Lining Coats and Suits, follow instructions in Section 19, p. 196.

For Putting a Hem in Suit Skirt, see Section 18, p. 192, "Putting a Hem in Suit Skirt."

For Putting a Hem in Coats and Suit Jackets, use the directions in Section 19, p. 239, "Hemming a Coat or a Suit."

Pressing Instruction will be found in Section 17 for the type of fabric you are pressing.

For Putting in Sleeves and for Attaching Front Facings to Coat, follow instructions in Section 19.

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MAKING REVERSIBLE COATS

REVERSIBLE coats are becoming more popular, since they are so versatile. This type of coat is adaptable for rainwear or for cold weather, for a child's wrap or for a woman's. Many different types of fabrics, styles, and designs may be used. The kind selected will depend upon the purposes of the coat.

Choice of Pattern Style. A straight-line or a semiflared style is more adaptable to reversible coats than the princess or tightly fitted styles. Choose a style with as few seams as possible. The pattern with only one center back seam would be preferable to a flared-back composed of several panels or a pattern with numerous detail.

This type of coat does not necessarily have to be a loose-hanging, straight-line coat. It may be belted in at the waistline with a detachable belt, provided the fabric is not too thick. A double- or a single-breasted style may be chosen, but this type of coat is most often made without a front facing. It is not necessary that a special coat pattern be purchased. Any regulation coat pattern may be used.

A loose, straight-line sleeve is easy to make. It may be drawn in to fit the wrist with a buttoned strap. Patterns with gathered sleeve bottoms on band cuffs may be used but are more difficult to make than the loose-hanging sleeve finish. Collar may be convertible, non-convertible, or Peter Pan type; or the coat may be collarless.

The coat may be full length, three-quarter length, or finger-tip length, as desired by the wearer.

Figure 69 shows a suit with a short jacket made reversible style. The jacket is navy blue wool flannel on one side and bright red on the other. The skirt is red; when the red side of coat is worn on top, one has a red suit; when the coat is reversed, a combination navy and red.

Read Section 5, "Selection of Appropriate Pattern Designs for

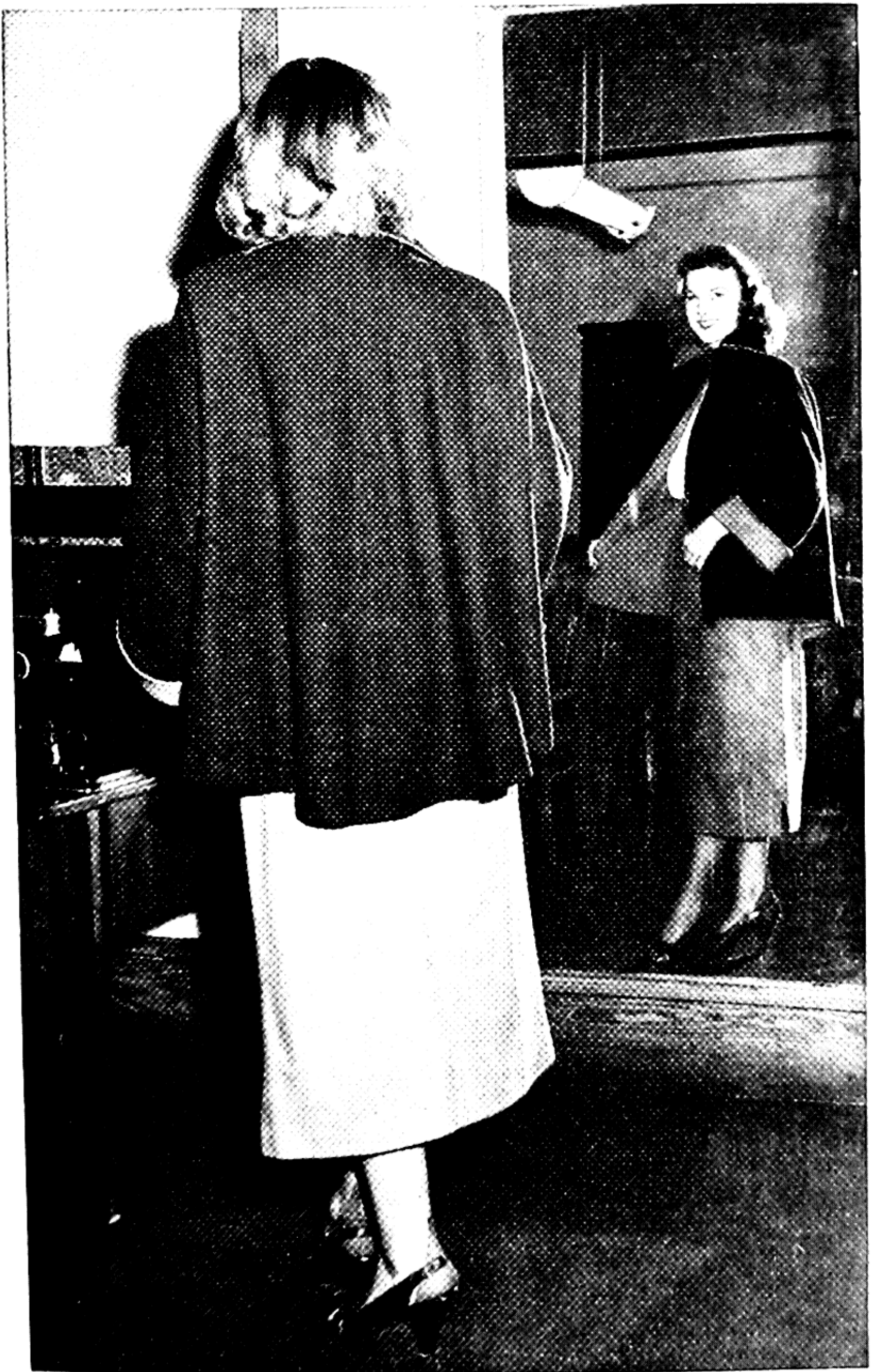


Fig. 69. Navy and red wool flannel suit—modeled by a university girl, who has just completed it. The jacket, lined with red wool, is reversible. (*Photograph, University of Alabama.*)

Tailored and Semitailored Garments," before buying your pattern.

The Right Fabric and Findings Should Be Purchased. Some fabrics are not appropriate for this type of coat: for example, a heavy tweed used on both sides would make the coat very cumbersome to wear. The texture and the weight of the fabric for both sides should harmonize.

When wool is used for one side, it is not absolutely essential that wool be used on the other, but it is often advisable. If two different types of fibers are used, the shrinkage may be unequal, and the garment shorter or smaller on one side than on the other.

If the coat is for warmth rather than for protection from rain, wool should be used, such as flannel, crepe, serge, medium-weight broadcloth, or covert cloth. A plaid, a check, or a stripe on one side with a plain color on the other makes an attractive coat, if the two harmonize in color.

When a medium-weight coat for semiwarmth is needed in spring or fall, special blends, such as rayon and wool, or nylon and wool, may be purchased. These fabrics include iridescent or plain-colored heavy rayon satin. Two-color combinations, light on one side and dark on the other, can be attractive.

Colors such as dark blue, wine, or green may be used on one side for winter wear; and a light tone, such as a warm tan or gray, on the other side for spring and fall wear.

If the reversible coat is to be worn as a raincoat, a fabric with a water-repellent finish should be purchased.

An interfacing may be used in this type of garment. If so, purchase tailor's canvas for a wool coat, or wigan for rayon and the lighter fabrics. Thread of a matching color for each fabric would be needed for stitching.

Buttons that can be dry cleaned and that harmonize with the color and texture of the fabric should be chosen. Dark buttons may be placed on the dark fabric of the coat, and light-colored buttons on the light fabric, if two colors are used.

In preparation for making this type of garment, read the following:

Section 9—"Studying, Fitting, Altering, and Testing the Pattern in Muslin."

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning Pattern on the Fabric."

Cutting a Reversible Coat. The methods used in cutting a reversible coat are slightly different from those used in cutting other types of coats. For a reversible coat, cut two separate coats exactly alike; the material, however, may be of different colors, designs, fibers, and textures. Think of one coat as the inner side and the other as the outer side, although either side may be worn on the outside. See Section 12, "Cutting and Marking the Garment," for general instructions.

Suggestions for Making the Reversible Coat. Make each coat separately with the sleeves set in, collar attached, pockets made and attached to coat before the two coats are sewed together. There is no front facing unless one is used for a decorative effect, such as a plaid facing on a plain-colored coat; if one is used, the coat fabric underneath the facing should be cut out.

Make both coats exactly alike with the right side out. Baste and stitch the shoulder, underarm, and sleeve seams together in each coat. Then join the single collar to each coat at neck line with right side of the fabric together. Clip the curved edges and press the neckline seam open on each coat.

Darts should be made and stitched according to instructions in Section 13.

Fitting of the coat should be done in the same way as for any other type of coat. See Section 9, p. 87, "Fitting the Test Garment"; and Section 19, p. 200, "Logical Procedure in Making and Fitting a Coat or a Suit Jacket."

Seams most often used in reversible coats are plain, welt, or lapped. See Section 8, "Making and Finishing Seams," for instructions in making the type of seam that you are using. Press each seam well as it is finished. If bound buttonholes are used, they should be made before the two coats are stitched together.

When an interfacing is used, put the interfacing and tape to the

front edge of the coat that is usually worn on the outside. Also attach the interfacing to the collar that is most often worn on the underside. Tailor-baste the interfacing to the collar along all edges.

For a coat that has several rows of stitching along the front edge, tailor's tape may not be needed, as the interfacing and stitching would prevent the edge from stretching.

After each coat has been finished, thoroughly press it before joining the two coats together.

Do not put the hem of sleeve and hem of coat in until after the coats are joined together.

When a fly-front facing is put in the coat front, place this facing in before sewing the two coats together. See Section 42 for suggestions on making and putting a fly front facing in a coat. For a girl's or a woman's coat, place the fly on the right side of the front and buttons on the left.

Putting the Two Single Coats Together. Place the two right sides of the coats together with all corresponding cut edges and seams coinciding. Pin and baste coats together along the seam line of front edges and collar edge. Try the coat on or put it on a dress form, turning out the side that is usually worn out. Then turn the other side of coat out and see that there are no wrinkles or puckered seams in either.

Stitch the two coats together along front edges and collar edges. Begin stitching at the hem line of one front edge and continue stitching around the lapels and the outer edge of the collar, and down the other front to the bottom of coat.

Press all plain seams open, clip off seam allowances of collar points; notch convex seam allowances. Trim seam allowances along front edges to $\frac{1}{4}$ inch or less to reduce bulk. Clip and remove bastings.

Now turn the coat so that the two wrong sides are together. Finger press the creased edge so that the seam line lies directly at the edge, and baste along the edge.

Put the coat on to see that all seams are adjusted in place. Mark the hem line in both coats. Even the hem width, stitch seam tape

on the upper edge of each hem, and put the hem in by hand before top-stitching around the edges of the coat. Both hems are left loose at the bottom of coat unless the coat is top-stitched around the lower edge. Fasten corresponding seams together at top of coat hem with French tacks. See Section 19, p. 244, "French Tack," for suggestions. The edges of the fronts, the collar, and the sleeve will remain in place if they are top-stitched together a short distance from the edge; probably $\frac{1}{8}$ to $\frac{1}{4}$ inch. For a decorative effect, two or three additional rows of stitching may be placed a short distance from the first row, probably $\frac{1}{8}$ to $\frac{1}{4}$ inch apart.

Each corresponding seam of the two coats may be held together with a long basting stitch if desired. If seams are fastened together, this work should be done before hem is hung or French tacks are made. Collars will always remain in place better when neck-line seam allowances are basted together with the combination stitch (Fig. 4F, p. 65).

Next mark and put the hem in each sleeve and slip-stitch the two hem edges together. It is essential that sleeve bottoms for growing children have a wide hem, but the edges of sleeves may be turned inside and top-stitched together just as the front edges and collar were top-stitched. If sleeve is finished with a cuff rather than a hem, baste and stitch each single cuff to each sleeve; turn the edges of cuffs together and top-stitch them.

Fasteners. A reversible coat presents problems with fasteners. Buttons are normally placed on the left and buttonholes on the right coat fronts for women and girls. When coat is reversed, the buttons are on the right underneath side and buttonholes on the left. One solution to this problem is to place the buttons opposite the buttonholes at the distance desired for a lap. Place one row of buttons opposite buttonholes on left coat front, then reverse the coat to other side and place a row of buttons on left side opposite buttonholes. This method will result in one row of buttons on underneath side and one on top when the coat is worn, and buttonholes on each front of the coat. Buttonholes, both worked and bound, should be as well finished on the upper side as on the under side of a reversible

coat. See Section 16, "Adequate Fasteners for Women's Tailored and Semitailored Garments," for information on making the kind of buttonholes you wish to use on your coat. Buttonholes on reversible raincoats made of such fabrics as rayon gabardine or denim may be worked with the machine buttonhole attachment.

MAKING SLACKS AND SHORTS

THE method of procedure for making slacks and shorts is similar. Even though these garments may be classed as semitailored, the accuracy and precision needed in the making demands the same special attention as does a strictly tailored suit or coat.

Choosing the Pattern. You will find a large assortment of designs in commercial patterns. If, like many girls, you have a hip measurement large in relation to your waistline measurement, it is important to choose a design that minimizes your hip size. Length-wise pleats or darts in front and back, a long placket, and flat fell seams all have a tendency toward slenderizing hip lines.

Shorts may have wide or medium-sized leg widths, and be short in length. Then there is another type with or without cuffs, knee-length, known as "pedal pushers." Still another style is boxer-type, with elastic bands at waistline.

Be certain to take hip, waist, and thigh measurements before purchasing your pattern. Buy the patterns according to hip measure. For a girl with unusually large thighs in proportion to hips, it may be advisable to buy the pattern a size larger than the hip measure, in order to have the garment of sufficient ease through the thighs.

Choose the pattern with the type of pockets and opening you prefer; for example, side pockets set into the outer leg side seam. Shorts may also have patch pockets on front or back.

Testing, Fitting, and Altering the Pattern. After purchasing the pattern, check the measurements of the various pieces against your hip, crotch length, waist, thigh, and length measurements from waist to desired length from floor. You will probably want long slacks to be 1 to 1½ inches from the floor. Measure from waistline to the desired length for shorts and pedal pushers. There should be at least 1 inch allowance for ease in waistline, 4 inches at hip line, 2 inches or

more at thigh line of each leg, and 5 inches for ease through the crotch length.

Pin the pattern sections together at front, at back, and at inside seam of legs after the darts have been pinned in place. Fit the pattern to the body and pin it to detachable belt placed around waistline. Pin the pattern together at the outer leg seam line and test it for snugness.

Alteration of the pattern may be necessary. Make widthwise adjustment at the outer leg seams. Fold under part of the pattern to make it smaller at the outer leg seam, and add to width of the outer leg seam allowance to make pattern larger. Then make adjustments at waistline as needed. Make lengthwise alterations above and below the crotch, but never at the crotch level (See Fig. 11C, p. 82).

Selection of an Appropriate Fabric. These garments may be made of wool, rayon, or cotton fabrics in a firm weave. Some of the suggested materials are listed here:

Slacks	Shorts
Bedford cord in woolen, worsted, rayon, or cotton.	Cotton.
Corduroy.	Byrd cloth.
Gabardine in wool, rayon, or cotton.	Indian head.
Palm Beach cloth.	Broadcloth.
Tweeds in wool.	Piqué.
	Seersucker.
	Gabardine.
	Denim.

Instructions on preparation of the fabric, cutting, and marking these garments are the same as for making a suit or a coat. Become familiar with the instructions in the following sections before cutting your slacks or shorts:

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning the Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

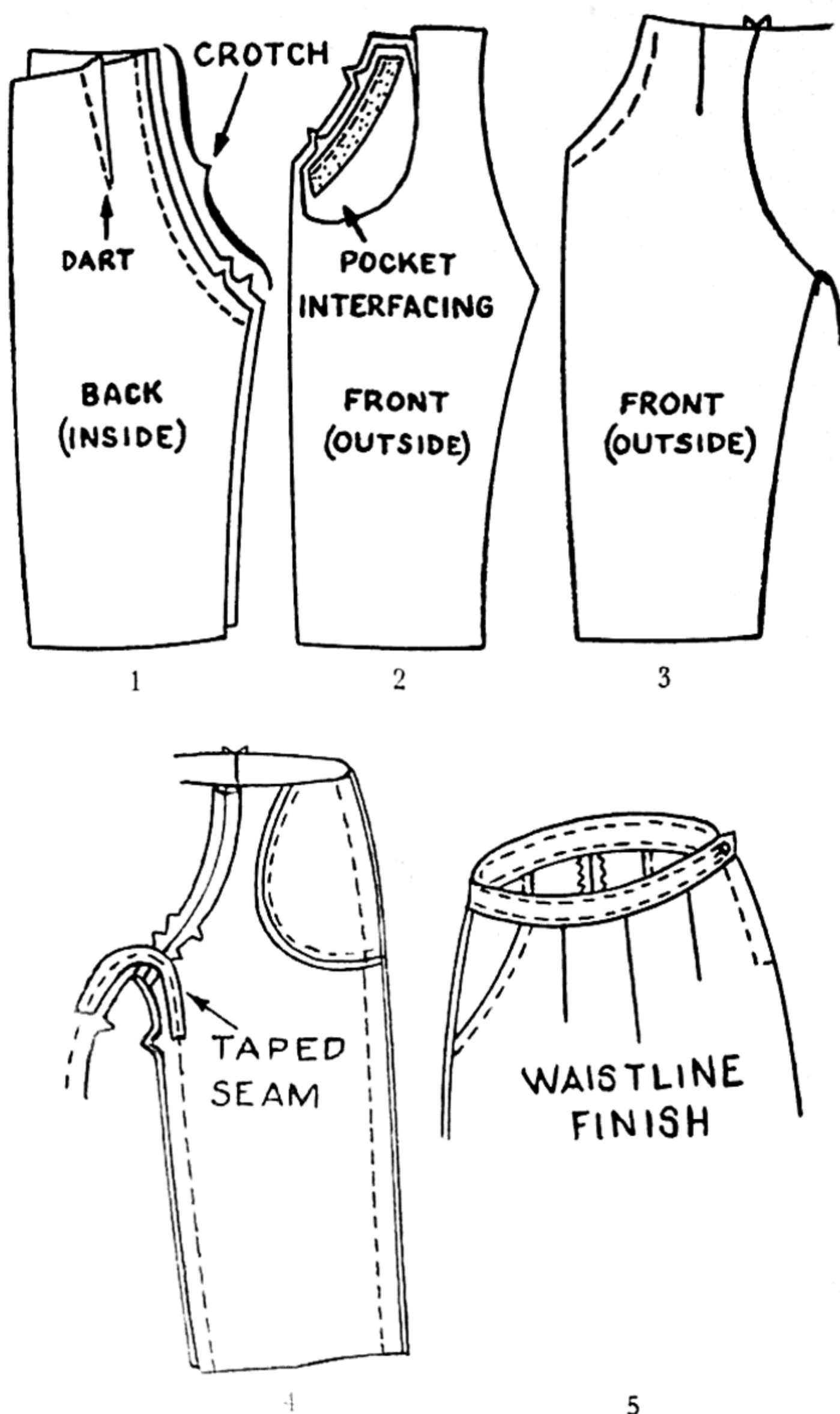
Section 13—"Making and Finishing Darts in Semitailored and Tailored Garments."

Making Seams. The type of seams used in slacks or shorts will be determined by the kind of fabric and the location of seam in the garment.

Crotch seams are curved, and bear much strain during wear—especially the back crotch seam. For an inconspicuous seam line on the outside of garment, a plain seam is suggested. See Section 8, Fig. 5A, Fig. 8A, B, C, and D, Fig. 9A and B, for information on making and finishing plain seams. Notch the lower part of this concave seam allowance so that it will remain flat when pressed. A strip of tailor's narrow stay tape stitched in with the inside leg seam at the deepest curve of both front and back gives added strength. A plain seam is not so durable, not so flat, and not so tailored in effect as a welt or a flat fell seam; the crotch seam of children's shorts and slacks should be of this latter type. See Figs. 5C and D, and Fig. 6B, for the method of making these types of seams. A welt seam in a wool fabric, such as gabardine or flannel, will be less bulky and leave fewer seam imprints on the right side of the garment after pressing when the shorter side of seam allowance is placed on the underneath side instead of next to the outer side of garment when making slacks. Be certain to turn welt and flat fell seams in the same direction of both front and back. The crotch seams are finished and pressed well before joining other seams (Fig. 70-1).

The inner leg seams are also curved but perhaps not so much as the lower part of the crotch seam. Since it would be very difficult to make a welt or flat fell seam fit smoothly, a plain seam is often used. Pin and baste the inner leg seams together, being certain to match seam-line stitching of front and back crotch seams. Begin basting at crotch, then baste down each leg seam so that notches on seams can be exactly matched and any unevenness may come out at hem line and be trimmed away. Pin and baste the outer leg seams together.

At this stage of the procedure, perhaps a fitting of the garment would be in order. Pin and baste the belt around the waistline of the slacks or shorts matching the notches and try the garment on, checking the fitting through the hip and thigh areas by sitting to find whether there is sufficient ease. View your silhouette from



Processes in making slacks with a slant front pocket opening on the right side and a placket on the left.

Fig. 70. A diagram showing some of the processes in making slacks.

front, back, and side to see that it does not have a drawn look. Check the total crotch length standing and sitting.

Make alterations as needed. If garment is too large, make seams larger. If too small, let out darts and make seams smaller. When the slacks or shorts fit properly, first stitch the darts, then stitch the inner leg seam. There is less likelihood of a seam bursting if a narrow strip of tailor's stay tape is stitched in with the seam at the crotch seam (Fig. 70-4).

The outer leg seams are next stitched. These seams may be plain, flat fell, or welt. Leave the upper seam line open as marked for pocket and plackets. When a welt seam is used, press side seam allowance toward the front of slacks or shorts so that the seam will be in a straight line from the bottom to the waistline. Press seams well.

Putting in Pockets and Plackets. There are various types of pockets and plackets that may be used in slacks and shorts. Some slack patterns may have pockets set into the placket at side seams. Shorts often have a set-in pocket on each front at a diagonal angle, the upper portion being attached under belt at waistline and the lower portion stitched in with the side seam. For this type of pocket, reinforce the bias edge with a straight facing or tailor's stay tape, stitched in with the seam (Fig. 70-2), or with an interfacing cut on the lengthwise grain and placed inside the pocket hem. Stitch the bias pocket edge at upper edge so that it catches the interfacing and prevents stretching.

Slacks may have a placket opening on the left side and a set-in pocket in the upper part of front right outer leg seam (Fig. 70-2). Some slacks have a set-in pocket at each outer leg seam. For additional information on making pockets, see Section 43, p. 376, "Making and Attaching Pockets." Also see Figs. 88, 89, and 90, pp. 372, 374, 375.

Making and Putting on the Belt. Follow instructions in Section 18 for the type of belt you are making.

Finishing the Legs of Slacks and Shorts at Bottom. Follow the instructions in your commercial pattern. The finish may be a hem or cuffs at the lower edge.

Pressing. Follow instructions in Section 17 for the type of fabric used. See Fig. 94A, p. 389, for order of pressing the finished slacks.

THE IMPORTANCE OF TAILORING FOR CHILDREN

CHILDREN, too, wear tailored clothes. Much emphasis has been placed on the method of making tailored garments for women, but very little thought has been given to the making of tailored garments for children. Some information is available to aid the homemaker, or the instructor, in constructing tailored garments for women. Very little printed information is available to assist the homemaker in making tailored garments for children. No doubt, mothers do more home sewing for their children than for themselves. They probably make more wraps, or other garments that require tailoring techniques for their children, than they make for themselves. Children's ready-made wraps of a good quality are often expensive and beyond the reach of a family living on a low or a moderate cash income, as are custom-tailored wraps. Much money can be saved by making children's wraps at home.

Comparatively little attention has been paid to the making of attractive, suitable, well-tailored garments for the preschool child or for grade-school boys and girls. Both mothers and teachers could easily afford to give more consideration to the selection of patterns, fabrics, and trimming, and to the construction of children's tailored and semitailored garments. The appearance, attractiveness, color, and comfort of his garments affect the child's personality, feeling of self-confidence, and emotional stability. Pattern designs that are not appropriate to the wearer are not only unattractive, but cause the child to dislike the garment and refuse to wear it, or to wear it and develop an inferiority complex.

The choice of becoming colors in materials for both tailored and semitailored garments is very important, especially since colors affect the feelings, and the behavior of children. Some bright colors, such

as turkey red or kelly green, may be irritating to the child. Other colors, such as dusty rose and canary yellow, can be quite restful to children who are sensitive to color. The color of the fabric should not only be attractive, but should be in keeping with the personality of the child.

The type of fabric selected for children's wraps bears a direct relation to the health of the child. A fabric that is too thick and heavy makes a child become tired or stoop shouldered from the excessive weight. A fabric that is too thin may cause the child to become chilled and be ill. A child's wraps that are to be worn out of doors should be heavy enough for warmth but not thick and cumbersome, and must be resistant to cold winds. Children that are not in good health may require warmer wraps than healthy children.

The pattern design should be suitable to the fabric and to the wearer. The style should be easy in cut and should permit freedom of body activity during play. A garment that is too tight in the arm-scy, or too close fitting at the neck, or cut so skimpily at the bottom that free body movement is hindered, makes the child irritable, inclined not to play, or to get rid of the garment.

Children's tailored and semitailored garments need to be of a style design that leads to self-help in dressing and undressing. Coats, jackets, and suits that are easily put on and removed from the body help to develop in a young child the ability to dress and undress himself. The older child is more likely to wear the wrap when it is easily put on. Front openings, large buttons, buttonholes that fit the button, long plackets, raglan sleeves, and a large arm-scy help to simplify the dressing process. Detachable belts and too many buttons are a nuisance and discourage children from attempting to dress and undress themselves. It is very necessary that children's tailored garments be similar to what the other boys and girls are wearing and be approved by the group if the child is to be accepted by the group. The child's clothes should give gratification to himself and should induce favorable comments from others. It is a normal state of human nature to desire and wear clothes that other people admire.

AN ANALYSIS OF BODY MEASUREMENTS FOR CHILDREN

CHILDREN'S measurements should be taken accurately and more often than those of adults. The measurements of growing children change rapidly. A measurement taken six months previously may be out-dated as far as being of value in obtaining the correct pattern size. The recommended commercial standards for dress patterns may be used as a guide in checking the child's individual measurements to find deviations from the standard.

For the purpose of obtaining standard "body measurements" for girls and small children, measurements are taken over a slip. Underneath the slip it is assumed that younger girls and children will wear panties and a shirt or a union suit. The measurements on the diagram in Fig. 71 are given over a knit union suit in order to show landmarks or locations for taking body measurements. Measurements for small boys are taken over a shirt and a pair of trousers or pants, but without a belt. It is assumed that an undershirt and shorts or a union suit will be worn underneath the shirt and trousers. Measurements of commercial patterns have been taken over these garments; it is necessary that individual measurements be similarly taken. The measurements in Chart III are the ones usually found on pattern envelopes, and may be of value in making a comparison of individual measurements with the standard measurements for commercial patterns.

Taking Body Measurements of Children. Pattern sizes for girls above the age of 10 could be classed junior or misses size, and measurements for them would be taken according to suggestions given in Section 4. Figure 71 shows locations for taking body measurements of little girls from the ages of 4 to 10 years, inclusive.

CHART III

SIZES OF DRESS PATTERNS FOR CHILDREN. CLASSIFICATIONS
AND CORRESPONDING BODY MEASUREMENTS

(From Commercial Standard CS 13-44.¹ All measurements in inches.)

Girls

Size (Number)	6	:	8	:	10	:	12	:	14
Socket Bone to Floor ² —									
(Cervical Height)	37	:	41	:	45	:	49	:	53
Hip	26	:	28	:	30	:	32½	:	35
Breast	24	:	26	:	28	:	30	:	32
Waist	22	:	23	:	24	:	25	:	26

¹ *Dress Patterns*, United States Department of Commerce, National Bureau of Standards, CS 13-44. Used by permission.

Children

Size (Number)	2	:	3	:	4	:	5	:	6
Socket Bone to Floor ² —(Cervical Height)	29	:	31	:	33	:	35	:	37
Hip	22	:	23	:	24	:	25	:	26
Breast	21	:	22	:	23	:	23½	:	24
Waist	20	:	20½	:	21	:	21½	:	22

Infants

Size (Number)	½	:	1	:	2	:	3
Socket Bone to Floor ² —(Cervical Height)	22	:	25	:	29	:	31
Hip	20	:	21	:	22	:	23
Breast	19	:	20	:	21	:	22
Waist	19	:	19½	:	20	:	20½

Little Boys

Size (Number)	1	:	2	:	3	:	4	:	5	:	6
Socket Bone to Floor ² —											
(Cervical Height)	25	:	29	:	31	:	33	:	35	:	37
Hip	20	:	21	:	22	:	23	:	24	:	25
Chest	20	:	21	:	22	:	23	:	23½	:	24
Waist	19½	:	20	:	20½	:	21	:	21½	:	22

Boys

Size (Number)	6	:	8	:	10
Socket Bone to Floor ² —(Cervical Height)	37	:	41	:	45
Hip	25	:	27	:	29
Chest	24	:	26	:	28
Waist	22	:	23	:	24
Neck	11	:	11½	:	12

² Cervical—The seventh or lowest cervical vertebra at the back of the neck, which becomes more prominent when the head is in an erect position. The individual is measured while wearing shoes.

The minimum number of measurements taken to use as a guide for buying the size of pattern that fits the child would be those from the socket bone to floor or the cervical height, the hip, the chest, and the waist. Take most of these measurements of the child as he stands in a normal, erect, yet relaxed, position with the feet together and the arms downward at the sides.

After the pattern has been purchased, it should be checked against the individual body measurements of the child. Some of the measure-

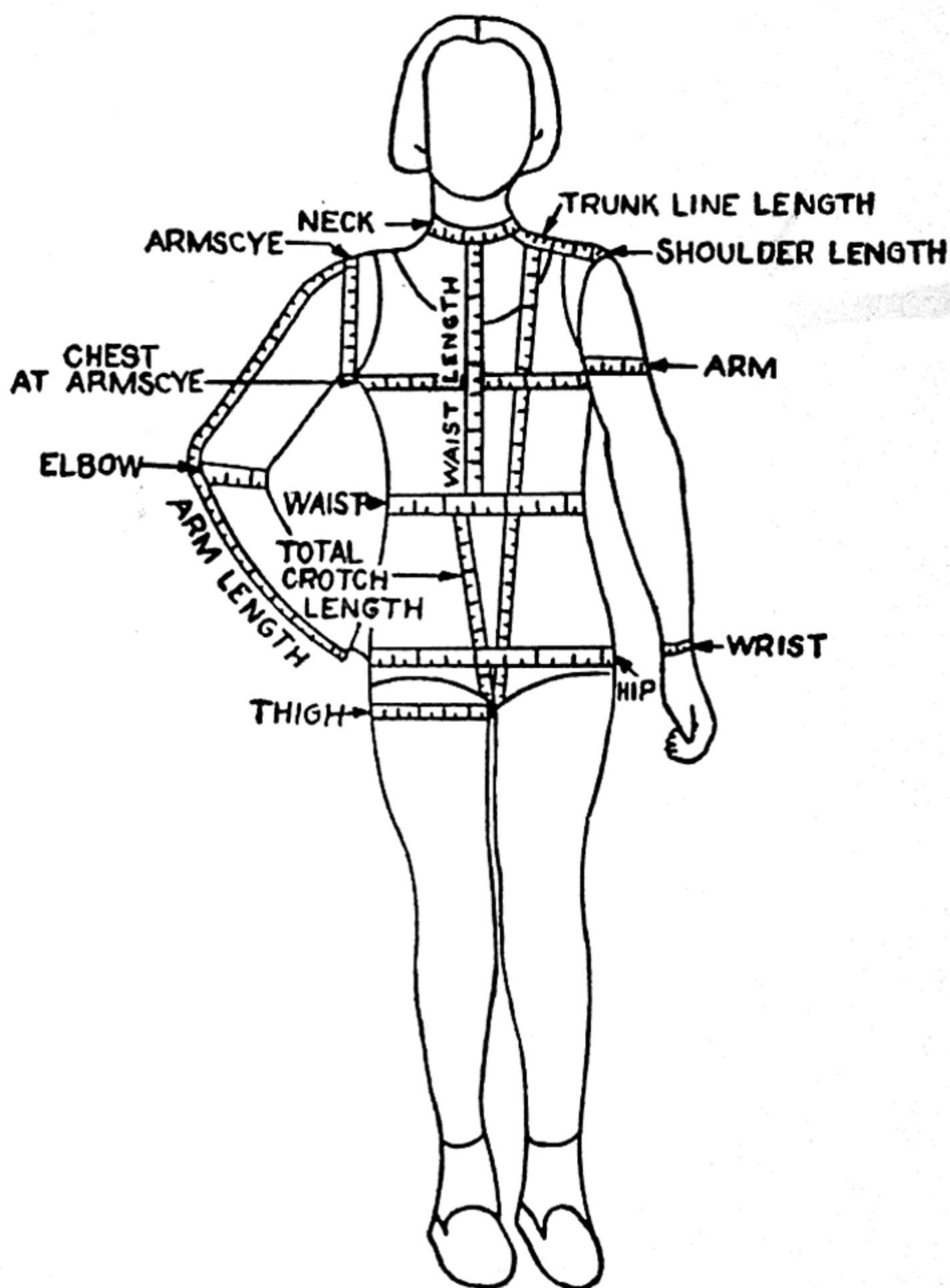


Fig. 71. Locations for taking body measurements of a child.

ments that should be taken for this purpose will be found in Chart IV, p. 305, which is to be filled in with the child's individual body measurements after you have read the following instructions on how to take body measurements correctly. Not all of these measurements would be needed in checking any one pattern. Some would be needed for checking a coat pattern, others for checking a pattern for slacks.

Girth of Hips. To locate the landmark for the hip measure, find the largest part of the hip bone at each side of the body. When the two are at the same level, pass the tape around the body at this level. Let the tape be horizontal with the floor, and the measurement be taken without constriction. This measurement is needed for checking patterns for skirts, slacks, and trousers through the hip area.

Waist Girth. Children of this age group seldom have a pronounced waistline, and for this reason the waist level is taken at the lowest rib margin, with the tape placed around the body and held parallel with the floor. Take this measurement standing in front of the child, and let the tape be without constriction. This measurement is needed to check measurements of commercial patterns for skirts, slacks, and trousers at the waistline.

Neck-Base Girth. The landmarks for location of neck-base measurements are the cervical bone at the back of the neck and the two clavicle bones at the front of the neck. Pass the tape easily around the neck curve with tape standing on edge. Check the pattern of a coat with a Peter Pan collar at the neckline against this measurement.

The Armscye. With the child's arm slightly raised, pass the tape from the tip of the shoulder bone to the underarm midpoint, letting the curve fall where the armscye of a close-fitted set-in sleeve would normally fall.

Upper Arm Girth. This measurement is taken around the upper arm midway between the shoulder and the elbow, with the arms relaxed. The tape should be placed horizontal to the floor and the arm perpendicular to the floor.

Elbow Girth. Take this measurement with the arm flexed at approximately a 90-degree angle and with the upper arm directed

perpendicularly downward. This measurement is taken with the tape placed around the elbow directly over the center of the elbow bone.

Wrist. Take the wrist measure with the tapeline around the wrist, passing over the largest projection of the wrist bone.

Chest Girth at Armscye (Breast). This measurement is taken with the tape passed around the trunk at the level of the midpoint of the underarm. The child's arms are slightly raised for this measurement, and the tape is slightly slack at the front of the body. This measurement would be needed to check against chest, breast, or bust measurements of commercial patterns for coats and suit jackets.

Vertical Trunk Girth. Begin taking this measurement on the shoulder at a point midway between the shoulder bone and the neck base. Pass the tape down the midfront of the body, over the genitals, and continue the measurement with the tape passing between the buttocks at the back and meeting the tape at the starting point on the shoulder. This measurement is taken with the feet placed a few inches apart so that the tape can easily pass between the thighs. The purpose of this measurement is to test the length through the crotch of clothes that hang from the shoulder, such as a snow suit.

Height of Hips. The height of the hips is derived by measuring the distance from the hip at the sides of the body to the floor. It is helpful in checking length of patterns for slacks from hip line to bottom of leg for little boys and girls.

Waist Height. This measurement is taken from the waistline, which is located at the lowest rib margin, to the floor. This length is likewise helpful in checking length of patterns for slacks and trousers from waist to bottom of leg.

Cervical Height. Measure from the cervical bone at the back of neck base to the floor. Check coat length along this measurement.

Total Arm Length (Outer). The arm length is taken from the top of the shoulder bone at the armscye to the wrist bone, with the hand placed on the hip. This is the posterior or outer length.

Waist to Hip Length. Place the tape at the waist level and let it

extend to the hip level, which is located at the hip bone on the side hip.

Waist Length (Anterior). The front waist length is taken from the center front neck base to the waist level, with the tapeline non-constricted.

Waist Length (Posterior). To take this measure, place the tape at the cervical bone at the back of neck base and let it extend to the waistline. Tape must not be drawn tight.

Trunk Line Length. For this measurement, a tapeline is placed at the midpoint of the underarm and passed in a straight line to the waist level.

CHART IV

TAKING A CHILD'S BODY MEASUREMENTS

(Fill in blanks.)

CHILD'S MEASURE- MENTS	PATTERN MEASURE- MENTS
------------------------------	------------------------------

I. Girth Measurements

(In inches)

Hip	_____	_____
Waist	_____	_____
Neck-base	_____	_____
Armseye	_____	_____
Upper arm	_____	_____
Elbow	_____	_____
Wrist	_____	_____
Chest at armseye (Breast)	_____	_____
Vertical trunk girth	_____	_____

II. Height Measurements

(In inches)

Hip height	_____	_____
Waist height	_____	_____
Cervical height	_____	_____
Total arm length	_____	_____
Waist to hip	_____	_____
Waist length (anterior)	_____	_____
Waist length (posterior)	_____	_____
Trunk line length	_____	_____
Crotch length	_____	_____

III. Other Measurements

(In inches)

Shoulder length	_____	_____
Width of front chest	_____	_____
Width of back chest	_____	_____

Length of Shoulder. The shoulder length is taken on the top of shoulder from the neck base to the armscye at the shoulder bone.

Width of Front Chest. Measure from the armscye of one arm to the armscye of the other arm across the front chest with the tape placed horizontally. The landmark for the front armscye would be at the bisection of armscye seam of a tight fitted set-in sleeve.

Width of Back Chest. Place the tape from the right armscye to the left armscye across the back chest with the tapeline parallel to the floor. The landmark for the back armscye would be at the bisection point of the armscye seam of a tightly fitted set-in sleeve.

Total Crotch Length. This measurement is taken in the same way as the vertical trunk girth, except that the length is taken from the waistline at front to waistline at back. Such a measurement is needed for checking crotch length of trousers and slacks.

FACTORS TO CONSIDER IN SELECTING PATTERNS OF THE CORRECT SIZE FOR CHILDREN'S WRAPS

THERE are many pertinent factors to consider in pattern selection for children's tailored garments. More complicated problems are involved in the buying of patterns for children's clothes than for adults. Since there are so many different styles of patterns available at a small cost, most mothers would find it much more satisfactory to buy a pattern than to attempt to draft one. The design of the pattern is discussed in Section 28.

Size of Pattern Is Important. After the body measurements have been accurately taken, purchase the correct size of pattern. Children grow so fast that a pattern bought to fit the child now may mean that the garment will be too small the following year.

The measurements in Chart III are the same as those on the envelope of each pattern. Check these measurements to see whether you are buying the size that corresponds with the child's body measurements.

Patterns for children's clothes are made in sizes with one or two years lapsing between sizes; for example, in sizes 2, 4, 6, 8, 10, and 12 years. Now patterns may be purchased in odd sizes such as 1, 3, 5, or 7 years, and some patterns are available in half sizes, as 1½ or 2½. Sizes correspond to ages of children, and the size is supposed to be the same as the age of the child: that is, a child aged two would normally require a size two pattern. But it is not safe to rely upon such information; it is always best to take the child's measurements and to buy the size that corresponds to the measurements.

The pattern should fit the child at the time it is bought. If a size 6 pattern is bought for a child of size 4 measurements, so that the child may wear the garment for at least two years, then the garment is much too large when it is made. A child will dislike and feel as uncomfortable in a garment that is too large as an adult would.

APPROPRIATE PATTERN DESIGNS FOR CHILDREN'S TAILORED AND SEMITAILORED WRAPS

FASHION changes neither so often nor so drastically for children's garments as for women's and teen-age girls'. Today, there are some individual styles to meet needs for children; mothers no longer must adapt adult styles, as was the practice in preceding generations. The attractiveness of the design depends upon the suitability to the child's physique and personality rather than upon the fashionable fads of the time.

The design should be simple and sufficiently ample in cut to provide allowance for growth. When the wrong design is chosen, the disposition, health, and personality of the child are at stake. The importance of good style selection for children's pattern designs cannot be overemphasized. This section relates to the selection of pattern designs for comfort, allowance for future growth of the child, and attractiveness. Sections of books are available that have been devoted to designs for children of various sizes and ages.

Comfort Ranks High in Design Selection. Comfort for children's wear is of much more importance than for women's or men's wear. Healthy children are active physically, and any discomfort resulting from uncomfortable clothes interferes greatly with that activity. The majority of adults are more sedentary in nature than children, and comfort is not so important, although adults do strive for comfortable clothing. Children usually wear the same design of garments for play, for school, and often for church, whereas adults have a different kind of garment that will allow unlimited freedom of body movement for each sport or play. Even though the sport engaged in requires less activity on the part of the adult than a child's

play would require, the adult demands comfortable clothing whether the sport be hunting, fishing, or golf.

Children play more than adults while wearing their suits and coats; this fact alone makes it very desirable that comfort rank high in pattern design selection. For a child's tailored garment to be comfortable, it must furnish required warmth and must be designed so that the child will be unconscious of his clothing. A well-designed tailored garment will lead attention to the child, not to the garment. Elaborately designed clothes make a child too self-conscious.

Choice Pattern Designs for Children's Coats. Many times quite a sum of money is involved in tailored or semitailored wraps for chil-



Fig. 72. A brown and tan, striped, double-breasted, wool tweed topcoat, with an inverted back pleat. This coat, which was made by a student in a tailoring class, gives ample room for freedom of movement. (*Photograph, Allen Studio.*)

dren; therefore, it is necessary that the garment be worn for more than one year. There are characteristic designs that are practical in coats for both boys and girls. There are some characteristics that are desirable in little girls' coats and others particularly adaptable to little boys' coats. The design for both boys' and girls' patterns should suit the personality.

A little girl's wrap should be more feminine and softer in effect, and may have larger, more supple collars with less inside tailoring, than the little boy's coat.

Simplicity should be the keynote for little boys' tailored coats. A healthy, active child suggests a sturdy, mannish type of coat with very tailored appearance. Small boys that are less active may wear the more sophisticated, but not necessarily feminine, type of coat design. Figures 72 and 82, pp. 309, 335, show appropriate designs for small boys' topcoats.

Suit Designs for the Small Boy. Ready-made suits for the small boy are quite expensive. Not many suits can be afforded in the budget of the family whose cash income is limited. This is one place that home sewing can help reduce clothing expenditures. It takes very little cloth to make a suit for the small boy. A knowledge of tailoring methods can be a big asset to the family budget.

The small boy aged two to six or eight years needs several suits, especially washable suits, because a child of this age does not usually care how quickly or to what extent he gets his clothes soiled. The suit jacket for the very small boy may be box-style or fitted, whichever looks best on the child. Another style design for the little boy is the Eton jacket, with blouse and short trousers.

Trousers may be long or short, depending upon the age, the size, the fabric, and preference of the child. Trousers for the small boy may be knee length or shorter, should have wide legs, and should be loose enough in the seat, but not large enough to be baggy in appearance. Trousers should have ample width and depth through the crotch so that they will not bind the child when he is standing or sitting. Openings for the trousers should be long enough to allow a child to get into and out of them easily. Little boys' suits should be well tailored so that they will not have that "cheap" look. Figure 83,

p. 341, shows an Eton suit well made, and very attractive on this six-year-old boy.

Suit Jackets and Occasional Jackets for Girls and Boys. Jackets should have simple front openings with buttons and buttonholes that are easily manipulated, uniform in size, and conveniently placed; all these details help a child to dress himself at an early age. A garment with buttons too varied in size discourages self-help. The child's jacket should have large armholes or raglan sleeves if it is to be comfortable.

Line and Design Are Important. Wraps for both boys and girls should be designed to hang easily from the shoulders. This feature would indicate no lines that cause it to fit tightly to the body. The hang should remain free from the shoulder seam or armseye seam for certain types of sleeves with no shoulder seams, such as raglan sleeves. Construction lines of the coat may be straight and tailored with set-in fullness in the form of pleats, or the lines may be angular to give a flare at the bottom of a coat or suit jacket. A back seam and panels are adaptable to creating flares at hem lines of a coat. Semifitted princess-style coats may be used for little girls' coats, but they require more time in tailoring and are a little less comfortable than the coat that hangs free from the shoulders. A wrap with line design that permits width at the bottom to furnish plenty of room when a child runs and plays while wearing it is highly desirable. Special features are discussed below:

Belts. Set-in belts and belts fitted tightly to the body are not recommended. If a belt is used on the coat it should not be detachable, as it would probably be off the coat much of the time. The belt may be permanently attached to, or into, the side seam of the coat with two or three rows of machine stitching. The width of the belt will depend upon the size of the child, type of fabric, and age of the child. Wide belts on coats for small children are not in good design proportion. A belt needs to be easily and securely fastened where two ends meet. Figure 82, p. 335, is made with this type of belt, and a rear view of Figure 72 would show a half belt placed across back and attached at the underarm seam of the coat.



Fig. 73. A well-designed ready-made suit. The box-type jacket and flared skirt are appropriate for the twelve-year-old girl's school or street wear.

Fig. 74. Shoulder cape. The cape pictured below gives added protection from rain or cold. The welt pockets are easily accessible.



Fig. 75. Green wool coat. With its raglan sleeves and bound pockets, this coat is not only comfortable, but ready for any occasion. (Photographs on this page are the work of Noline-Lurie Advertising.)



Pockets. Both boys and girls need pockets in their coats, and these features should be included in the design. Pockets furnish a place to carry personal articles, such as handkerchiefs, cleansing tissue, or coin purses. The design of set-in pockets that are slanted across the top and placed so that the child can easily reach inside the pockets is desirable. Patch and welt pockets are easy to use. Figures 73 and 74 show welt pockets that are correctly placed and convenient to use. Bound pockets as shown in Fig. 75 are suitable for the older girl, but may be a little difficult for the preschool child to find.

Sleeves. There must be ample room across the shoulders to give a child freedom of movement when he lifts his arms. A garment design with either raglan or a large armseye is a requisite for children's coats as it allows unhindered movement. Correct sleeve length and proper width are other factors to consider. A sleeve that is too long is not only unattractive on the child, but must be rolled back and will not remain in place, or hangs down and hinders the child in activity; but it should be slightly longer than the sleeve worn underneath it. The bottom width of sleeve should be large enough to permit the child's hand to slip through easily; therefore, tight band cuffs are undesirable. The sleeve at bottom also needs to be large enough for the glove tops to slip up inside so that the child's hands may be protected in cold weather. If turn-back cuffs are used, they should be permanently attached to the sleeve; otherwise they would be hanging down over the hand most of the time. A facing shaped in the form of a cuff and attached on the top side with machine stitching is attractive and stays in place.

Neck-Lines. Be sure to give careful consideration to the style and cut of the neck line. A collar that is too tight, or that fastens too close to the neck, or is excessively high when fastened is not only uncomfortable, but does not permit the neck muscles to function properly. A collar that is too high in the back of the neck has a tendency to push the head forward. Some coats may have flat facings instead of collars; others have small, soft shawl collars, which are appropriate neck-line finishes for washable fabrics. Collars may also be of the notched convertible style or of the flat round Peter Pan type, either of which may be beautifully tailored. The neck-line design chosen depends upon the fabric used and

body build of the child. For a strictly tailored garment, choose a design with the notched-type collar.

Detachable Linings. A coat with a detachable lining is versatile in that, without the lining, it may serve the purpose of a spring coat. The lining may be attached to the coat by means of a slide fastener, which provides for easy removal when the coat is to be worn without the lining.

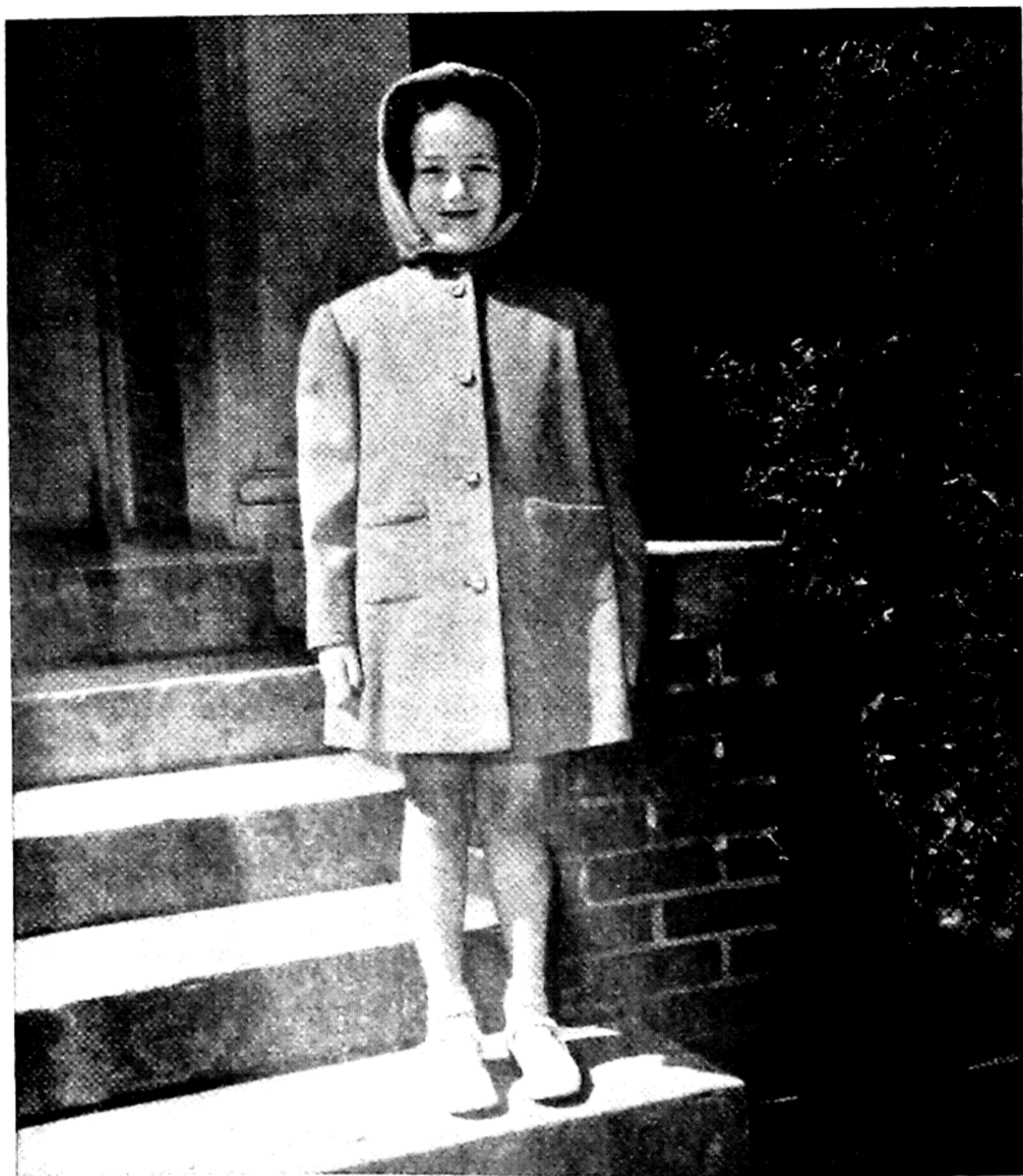


Fig. 76. A well-designed soft wool coat. Made in a dusty rose shade by a student in a tailoring class, this coat, with its hood and button-on chin strap, would be welcome in any grade-school girl's wardrobe. (*Photograph, Bailes Studio.*)

Suitable Pattern Designs for Rainwear. It is very important that a well-designed raincoat pattern be selected for use when making a child's raincoat. Children are not very careful in keeping their raincoats fastened properly or wearing a hood and keeping it on the head when it is raining. There should be fasteners for the hoods in order to keep them in place. The features that are desirable in a raincoat for a child are the same as those suggested for a teen-age girl. Read Section 20, p. 266, "The Style of the Raincoat Is a Major Problem." Also observe Figs. 64, 65, and 66, pp. 264, 268, 269, before choosing a raincoat pattern design.

Hoods for little girls' coats are quite attractive. They give added warmth and protect the child's head from cold wind in the winter or from rain. Figure 76 shows an attractive, rose-colored wool coat with a hood for a little girl aged six. The chin strap is especially helpful in keeping a hood in place.

Pattern Designs Allowing for Widthwise Enlargement. Choose a design that permits allowance for enlargement as the child grows. Such a design may have wide vertical pleats in front and back which extend the entire length of coat and which can be made smaller or placed farther apart as the child becomes stouter and broader. Large darts at the shoulder seam in both front and back can be made smaller, thus enlarging the garment in width through the shoulders. Wide seams can be made narrower. Raglan and kimono sleeves allow room for growth in the shoulders and the upper arm. See Fig. 77 for designs of coats that permit widthwise enlargement as the child grows. Notice the ways to add fullness at the bottom of coat.

Providing Adjustment for Lengthwise Growth. Small children grow rapidly, and it may be necessary to lengthen their coats and suits. Hems in the bottoms of coats should be 4 or 5 inches in width so that they may be lengthened when necessary. Sleeves may have hems of 2 or more inches that can be made smaller as the child grows. Sleeves with wide top-stitched facings may be made narrower and lowered at the sleeve bottom for added length. Hems in boys' suit jackets and at bottom of trousers can be made quite wide to allow for extra length when it is needed.

Designs for Reversible Coats. The characteristics of a design for a reversible coat, whether it is used for warmth, for rainwear, or for both, is the same. The design should be simple, loose-fitted, contain few pieces as possible, and without intricate detail. The design for this type of coat would be similar for both little girls and little boys. For further suggestions concerning design of reversible coats for teen-age girls, read Section 23, p. 286, "Choice of Pattern Style."

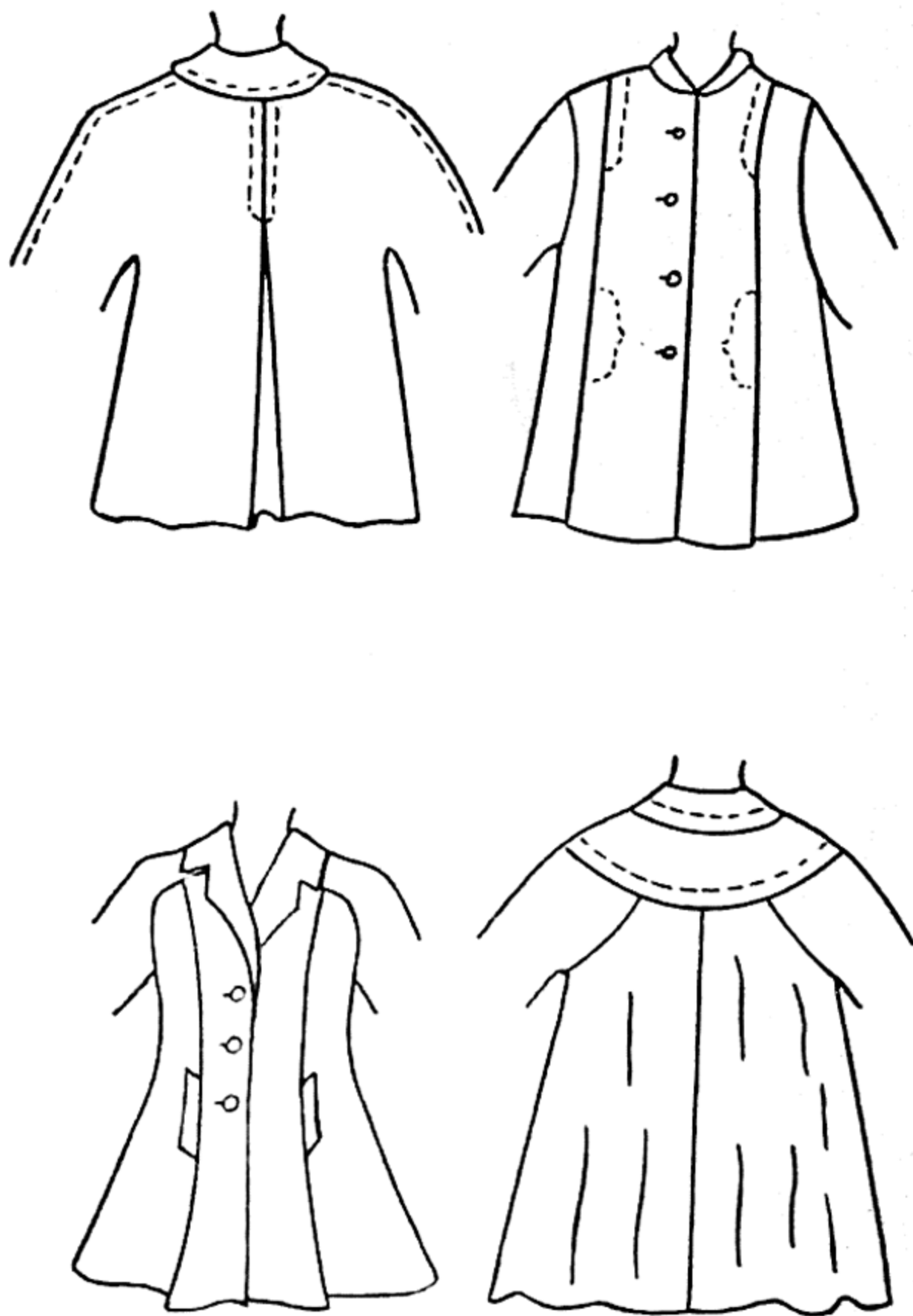


Fig. 77. Ways to add widthwise fullness to children's coats. Shown here are inverted pleats, side pleats, flared backs, raglan sleeves, yokes, and wide seams that may be made smaller.

COLORS FOR CHILDREN'S TAILORED AND SEMITAILORED GARMENTS

COLOR is just as meaningful in a child's life as in an adult's. The color of clothes is either pleasing or distasteful to a child. The child's likes and dislikes should be regarded as far as possible in the selection of fabric colors.

Color combinations should be both interesting and becoming. The color of the coat or suit needs to harmonize with the remainder of the ensemble, and this fact should be kept in mind when buying the fabric. A pale blue flannel coat for the little girl whose best dress is a bright red crepe would be a poor choice.

A color has a direct relationship to the coloring in the child's eyes, skin, and hair. Color can bring out the lights in the hair or it can dull its lightness. Brown may accent the brown in the child's eyes, or it may accentuate a pale sallow complexion. An understanding of these facts may help you to choose colors that will enhance rather than detract from the child's personal appearance. Remember that large areas of color should be darker or grayed, whereas the bright colors can add a spark of interest if used in small amounts at the right place. The child with a clear complexion may wear a brighter, clearer color than a child with a ruddy complexion. The child with a sallow skin should always avoid vivid blues, bright orange, yellows, beige, and yellow browns. A child with a sallow complexion may wear dark blues, blue-greens, or wine-red colors. Young children may not wear such bright colors as older children.

Personality of the child also influences color choices. A child with a strong, dashing personality may wear brighter colors than a child with a less forceful personality.

Contrasting colors for trimming, such as collars and cuffs, are more flattering if they are lighter than the coat fabric. Boys are

generally more limited in the choice of color for their clothes and usually wear darker shades than girls.

The child with a cool, fair skin coloring might try these colors:

<i>Girls</i>	<i>Boys</i>
Rose, soft shades.	Navy blue.
Blues—light to dark shades.	Royal blue.
Greens—light to medium tones.	Greens—soft shades.

The child with warm, clear skin tones might choose these colors:

<i>Girls</i>	<i>Boys</i>
Warm browns.	Dark browns.
Darker blues.	Reddish tans.
Dark to medium reds.	Dark greens.
Gold in medium tones.	Dark blues.
Dark beige.	

For the girl or the boy with auburn hair, one would do well to choose colors in clothes that are not so vivid as their own coloring.

For additional information on color choices for teen-age boys, see Section 38; and for teen-age girls, see Section 6, p. 39, "Consider Color of the Fabric in Relation to the Individual."

CHOOSING SUITABLE FABRICS FOR CHILDREN'S TAILORED AND SEMITAILORED GARMENTS

THE ability to choose intelligently a suitable fabric for making children's tailored garments is an accomplishment. Every season brings its vast array of fabrics with novelty designs and new textures. Such a large assortment perplexes most buyers. Children give their outer garments extremely hard wear, and choosing the right fabric for the garment is necessary. Materials should be sturdy, easy to clean, and easy to keep clean.

Formerly, choosing a suitable fabric was not such a problem, since there were only a few designs of cotton, silk, wool, and linen from which to choose. But today there are all the new synthetic fibers such as rayon, or nylon, and these materials blended with other fibers.

There are many sources from which a buyer may become better-informed on how to buy suitable fabrics. The shopper may ask questions of the sales people, read labels, read bulletins, or study magazine articles. Some fashion magazines are now suggesting suitable fabrics for patterns. Pattern envelopes often contain suggestions of fabrics suitable for the pattern purchased.

It is well for the buyer to consider the suitability of the pattern to the fabric design and the serviceability that can be expected from the fabric. Only utility fabrics and those that will give service during rough treatment should be purchased for children's wraps. Cotton and linen can withstand frequent laundering, which is an essential for garments worn by children. Wool is needed in winter or in cold climates for warmth. Some wool materials can be satisfactorily washed; others must be dry cleaned.

Labels. The label on a fabric should give the buyer answers to the following questions:

Cotton

Has it been Sanforized? If it has been preshrunk, what is the percentage of residual shrinkage?

Is it all cotton?

Is the color guaranteed fast to sunlight, to perspiration, and to laundering?

Is it crease-resistant?

Is it water-repellent?

Wool

Is the fabric woolen or worsted?

Is it made of reprocessed, new, or reused wool?

What is the percentage of wool?

Has it been sponged?

Is it washable, or must it be dry cleaned?

Is the color fast to perspiration, dry cleaning, sunlight, and laundering?

Has it been mothproofed?

Has it been given a water-repellent finish?

Cotton Fabrics for Children's Wraps

Many cotton fabrics are ideal for children's summer or fall wraps. Cotton fabrics are easily cared for, relatively inexpensive, comfortable, durable, easy to work with, and can be attractively styled. Some of the cottons and type of garments in which they are used are as follows:

<i>Cotton Fabrics</i>	<i>Uses</i>
Bedford cord.....	Coats for infants.
Byrd cloth.....	Children's ski suits, raincoats.
Corduroy.....	Jackets for boys and girls.
Covert cloth.....	Children's suits and coats.
Gabardine.....	Summer coats and suits.
Galatea.....	Fall or spring wraps.
Khaki cloth.....	Boys' work jackets or suits.
Piqué.....	Infants' coats.
Poplin.....	Children's suits.
Seersucker.....	Boys' summer suits.
Velveteen.....	Coats for girls.
Whipcord.....	Children's fall or spring suits.

Wool Materials for Children's Suits, Coats, and Jackets

Wool materials are needed for warmth in children's wraps. There are many kinds of wool fabrics on the market from which to choose. The material should be lightweight, yet warm enough to satisfy the temperature requirements at the time. The material should also be absorbent to perspiration, but such a quality may make the material undesirable because it holds moisture and dries slowly. The wool wrap may become wet from rain, yet feel warm owing to the fiber; but when subjected to a draft of cold air, heat conduction becomes rapid and the child's body becomes suddenly chilled, although perhaps not so quickly as with cotton fabrics.

A wrap that is made of heavyweight wool may cause drooping shoulders and prevent freedom of body activity.

For winter wraps to be worn outdoors, choose material closely woven in order to provide the best protection from cold winds, yet porous enough to permit adequate ventilation. A tightly twisted, closely woven yarn, such as that found in worsteds, is easily kept clean, withstands wrinkles, and is durable, but is often too expensive for children's everyday wraps, especially since children of grade-school age grow so fast that a suit or coat is too small after one or two seasons.

A soft, supple, porous, relatively inexpensive woolen material lends itself well to the making of beautifully tailored and semi-tailored garments, but it soils easily. There are now many new beautiful wools combined with other fibers such as rayon or cotton that are very appropriate for children's wraps.

When wool is irritating to the skin, use rayon next to the skin. Coats, jackets, and hoods may be lined with a soft rayon taffeta or crepe. The coat and hood shown in Fig. 76, p. 314, are lined with soft rayon crepe.

Some of the wools on the market and suggested uses for children's wraps are as follows:

<i>Wool Materials</i>	<i>Uses</i>
Albatross.....	Infants' wraps.
Bedford cord.....	Wraps for small children.

*Wool Materials**Uses*

Broadcloth.....	Girls' wraps for best wear.
Cheviot.....	Boys' and girls' coats.
Covert cloth.....	Boys' topcoats, raincoats.
Flannel.....	Coats and jackets for boys and girls.
French serge.....	Boys' and girls' suits and coats.
Gabardine.....	Boys' suits and girls' capes and coats.
Mackinaw.....	Boys' jackets.
Poplin.....	Girls' suits and coats.

Rayon Fabrics for Children's Fall and Spring Wraps

Rayon is also suitable for children's wraps. Those fabrics chosen for suits, jackets, and coats should be sufficiently heavy to assume a tailored appearance, yet not heavy enough to be stiff-looking. For example, very heavy rayon bengaline might be too heavy, whereas the medium-weight bengaline could easily be made into an attractive semitailored wrap for a child, suitable for wear on cool mornings in the fall or spring months. Suggested rayons for making children's wraps are:

*Rayon Fabric**Uses*

Bengaline.....	Dress coats for girls.
Poplin.....	Coats and jackets for girls.
Rep.....	Coats and suits for girls.
Sharkskin.....	Suits and coats for girls.

Texture and Design in Fabrics. Large plaids, broad stripes, and coarse textures are not suitable for children's wraps, as they seem to overpower the child. Narrow stripes, unevenly spaced and with interesting arrangements, may be worn. Small checks and very small, inconspicuous plaid designs may be worn by the school-age child, but may be too daring for the preschool-age child, especially if he has a retiring personality.

Fabrics without designs and those in soft textures are always in good taste for children's tailored and semitailored wraps.

APPROPRIATE LINING FABRICS FOR CHILDREN'S WRAPS

THE purpose of a lining in a child's coat is warmth and appearance. A coat with a lining should be of a lightweight material. The two layers of cloth permit an air space between, which aids the body in keeping warm. Children's coats and jackets need linings that help make the coat slip on and off the body easily. Such a requirement necessitates the use of a fabric with a smooth weave. A smooth-weave fabric usually soils less easily than one with a rough surface. Linings must be of the same color, or of a color that harmonizes well with the coat fabric.

The lining must also be durable, easy to care for, and of sufficient thickness for warmth, but not heavy enough to make the coat seem cumbersome to the wearer. The wearability of the lining is worth thoughtful consideration, as the lining should wear and look well as long as the coat fabric lasts.

A lining for a child's wrap should not only shed dirt easily, but should be color-fast to dry cleaning, perspiration, gas fading, and sunlight. Children are likely not only to give their wraps rough wear but also to leave them outdoors in sunshine and rain.

The fiber content of fabrics ordinarily used for lining children's coats and jackets are cotton or rayons, or a mixture of the two. All-silk lining is seldom used except for infants' wraps and children's coats that are worn only for dress-up occasions. Silk crepes and satins are selected only for their rich appearance and soft texture.

Sateen is a cotton cloth, smooth in weave and mercerized to give it a glossy finish on the right side; characteristics that make it especially suitable for a lining in a child's wrap. Sateen can be obtained in a variety of colors, so that choice of a harmonizing color for the outer fabric would not be a difficult task.

Cotton Serge is a mercerized lining fabric constructed in a twill weave. It wears well and is often used for lining children's coats that are given rough treatment.

Silesia Cloth can be an excellent lining for children's coats and jackets. It is a heavily calendered, lightweight, sturdy fabric, which lends itself to strenuous wear. It can be purchased in a satin or a twill weave.

Crepe-Back Satin not only wears well, but the satin finish of the right side causes the coat to slip on and off of the body easily. It can be had in a variety of colors that match any color of wool fabric.

Rayon Crepe makes a durable lining for children's coats and jackets. Purchase a good quality, as the yarns of the poor-quality fabrics pull apart at seams where strain occurs. A variety of textures is available to the consumer.

Rayon Twill weave fabrics have proved quite satisfactory for lining children's wool wraps.

CHOOSING INTERLINING AND INTERFACING MATERIAL FOR CHILDREN'S WRAPS

MOST wool fabrics that are lightweight need an interlining for additional warmth. Some firmly woven wool fabrics that are to be made into a strictly tailored coat need interfacings, others do not. The decision about the kind, the weight, and the color of interlining and interfacing materials to buy is a problem for many buyers. There are several interlining and interfacing fabrics on the market; some are cotton and others wool. Which one is purchased will be determined by the age of the child, the climate in which the garment will be worn, and the thickness of the outer fabric.

Choice of Interlining. There are at least three general types of wool interlining from which to choose. One type has a nap on both sides, another kind is a loosely woven wool, and a third is composed of carded layers of wool covered on each side with soft, thin cotton cloth and quilted to hold it intact. Cotton interlinings are accessible in two general types: one kind is napped on both sides; the other is napped only on one side. One is as thin as outing flannel; the other almost as thick as the napped silence cloth for tables; the latter is too thick and bundlesome to be used as an interlining for small children's coats. Both wool and cotton interlinings are available in white, black, unbleached, beige, natural, medium grays, dark grays, and medium tans. The width for interlining fabrics usually ranges from 39 to 54 inches.

Very small children would grow weary wearing a coat weighted with a heavy interlining. Children need freedom of body movement for play, even when wearing wraps, and a coat with a heavy, bundlesome interlining would hinder such freedom. For a thick coat fabric of 100 per cent wool that is to be worn in the South, where the climate is fairly warm in winter, a lightweight cotton napped cloth,

such as outing flannel, suffices for the interlinings; but a coat that is to be worn in a cold climate would probably need a lightweight wool interlining. The shade of the interlining should blend in tone with the color of the outer fabric as much as possible. This attention to color is especially essential for a coat that does not have the lining hem attached to the garment hem, for the interlining may show when the lining happens to be turned wrong side out.

A lightweight wool fabric will be a warmer coat with an interlining than a medium weight of the same material would be when made into a coat without an interlining. The two layers of cloth allow air space between, which assists in retaining body heat and keeping out cold air.

Choosing the Right Kind of Material for Interfacings. When a heavy fabric is used in a coat for an older boy or girl, the interfacing is of tailor's canvas. Use the type without hairs, as it is softer, and as hairs may irritate the skin of a child. Tailor's linen is rather stiff to use in children's coats. Purchase the type that is composed mostly of cotton.

The soft, all-wool, lightweight tailor's canvas may also be used. It is often recommended for a child's coat that is to be worn in a cold climate, as it adds extra protection and warmth over the child's chest. The cost of an all-wool canvas is a little higher than the cost for the all-cotton, or a blend of cotton, wool, and goat hair or horse-hair.

Canvas may be purchased in the darker shades for dark coat fabrics or the off-white, light tans, and light gray shades may be used for interfacing light-colored coat fabrics.

For an interfacing in smaller children's coats, wigan or muslin is often substituted for tailor's canvas to give a soft finish to the coat fabric. It is always preferable as an interfacing in soft, thin wool crepes, velvets, and corduroy coats for small children.

CONVENIENT FASTENERS FOR CHILDREN'S WRAPS

THERE are many types of fasteners that can be used on children's garments, some poor and others good. Most small children have great difficulty in fastening or unfastening their clothing. Children's fingers are not so accurate as adults' in manipulating fasteners; for this reason it is essential to use a fastener that a child can easily manipulate. The age of the child should be considered in the selection of fasteners. It would be absurd to expect the preschool child to fasten hooks, eyes, snaps, small loops, or very small buttons; therefore, these fasteners should not be placed on tailored garments for a child of this age. Such fasteners are difficult even for the older child to fasten and unfasten.

Buttons are the logical fasteners for convenience on children's clothing for all ages. The size of the button is of significance in the child's ability to manipulate it with ease. For the child, round buttons with a slight groove are most convenient to handle in fastening a garment. Slick buttons slide out of a child's hands easily. Buttons of a uniform size on all wraps are recommended. Buttons the size of a quarter may be used on preschool children's coats and jackets, and the size of a nickel or slightly smaller for the grade-school child. Wraps that are taken off and put on frequently, such as a coat for outdoor wear, need large buttons that can be buttoned quickly. The attractiveness and color harmony of buttons in relation to the garment are just as significant for a child's coat as for an adult's. Children's suits and coats will probably need dry cleaning often, and for that reason should have only buttons that will withstand dry cleaning without deterioration. Removal of buttons from a child's suit or coat each time they are sent to be dry cleaned would require much

time. Buy two or three extra buttons for replacement of any buttons lost or broken.

Buttons covered with a fabric do not withstand rough wear or frequent dry cleaning, and would not be so satisfactory as bone or horn buttons for children's tailored or semitailored garments.

Choose buttons with a long shank, or make a long shank when sewing on buttons with holes so that the child can easily grasp the button in hand before pushing it through the buttonhole. Do not use link buttons on children's garments, as they come out of the buttonhole easily. Metal buttons cut the thread; therefore, they are not recommended.

Buttonholes large enough for the buttons to slide through easily cannot be overstressed. A buttonhole that is too small for the button is very difficult to fasten and discourages the small child from attempting to button his wraps. Neither should the buttonhole be too large for the button, for the garment will become unfastened so often that it may be irritating to the child.

Slide Fasteners are convenient to use and easy to operate when they pull easily. In some slide fasteners the catch slides out of the rows of metal teeth and cannot be further used. If the slide fastener is put in a placket with unfinished edges of fabric, the threads hang in the teeth of the metal, causing it not to slide. All of these problems or difficulties would be discouraging to a child in attempting to fasten or unfasten his or her clothing. A slide fastener should be sturdy and the catch large enough for ease in handling. The opening for a child's garment should be long enough for the child to get into and out of the garment conveniently. This is particularly important in little boys' trousers and in girls' slacks and skirts. Be certain that a slide fastener is chosen of the exact length for such an opening. It is important that the tape of slide fasteners be color-fast, since children's clothing has to be dry cleaned or laundered frequently. Slide fasteners are ordinarily used for a child's tailored garment in the front openings of such items as jackets and boys' trousers.

Buckles that fasten easily are not only convenient, but may add to the attractiveness of a child's garment. Select only buckles that

add to the beauty of the garment and that can be quickly buckled by the child. It is doubtful that a small child would take the time to fasten a belt buckle with a tongue that must be inserted in a small eye before it could be fastened, especially when he was in a hurry to get out to play.

A slide buckle fastened securely to one end of a belt is convenient for a child to use. The belt can be readily fastened by sliding the other end of the belt through the buckle.

Buckles should be capable of being dry cleaned and should be constructed of a sturdy material such as horn, bone, or pearl. The use of self-covered buckles on children's tailored coats and jackets should be discouraged.

The size of the buckle needs to be considered in relation to the age of the child and the width of the belt on which it is to be attached. Young children cannot fasten a very small buckle. A belt the same size or about $\frac{1}{8}$ inch narrower than the length of the buckle bar aids tremendously in sliding the belt through the buckle. Two-piece buckles with the belt attached to each end and a catch on the underneath side are too difficult for a small child to fasten, and they become unfastened easily.

Loops can be substituted for buttonholes. They may be made of fabric, cord, or braid. Loops made of a bias strip of the coat fabric and placed on the edge of the coat make excellent fasteners; it is easy for a child to place a wide loop over the button. When making loops for a child's garment, follow the instructions in Section 16, p. 156, "Fabric Loops."

MAKE-OVER TAILORED AND SEMITAILORED GARMENTS FOR CHILDREN

THERE are many and varied possibilities in make-overs for children. Since children's clothes require less material than is required for adults, many good, yet discarded, garments can be successfully utilized. It is practical economy to use good material, and poor economy to let it be destroyed by insects or fungi.

Inspect the fabric well to determine whether the material is worth the time and effort to be spent in making it into another garment. Hold the material up to the light to see that there are no worn, torn, or pulled places. A wool fabric that is full of moth-eaten holes should never be used for make-overs. Any fabric that has worn thin in places, for example at the elbows or across the back at hip line, but is good in all other places, can be used, though when the worn places are too thin, it may not be wise to use the fabric. Garments for small children that do not require much material are more likely to cut to advantage than garments for larger children.

Choose the Correct Style of Pattern for Fabric to Be Used. After the garment has been thoroughly inspected and accepted for reworking, look at fashion books to find a pattern that will fit pieces of the garment. Find the pattern before you rip apart the old garment. If the garment is ripped apart before a pattern is chosen, a suitable pattern may not be found. Small boys' overcoats, jackets, suits, and separate trousers can be made from men's topcoats or suits. A man's double-breasted coat, or a suit with two pairs of trousers and a vest, furnishes ample material for various styles, especially if of a large size. Be certain that the color, weave, and weight of material are appropriate for the child who is to wear the garment before you rip the used garment apart.

A woman's coat, cape, suit, or dress that is not cut in too many

pieces, can furnish an excellent source of material for girls' coats, capes, jackets, and snow suits. Choose a pattern appropriate for the fabric. For example, a heavy tweed is not appropriate for a pattern of complicated detail.

Preparation of Material for Make-Overs. After the garment has been approved for a make-over, rip the entire garment apart. A pair of small sharp-pointed scissor blades, or a razor blade may be convenient for cutting the stitches in seams. It may be necessary to pick out the top stitching with a pin. A razor blade with a shield on one edge protects the hands when you are cutting the stitches.

When the garment has been ripped apart, remove all lint and threads from the seams by using a brush with stiff bristles. On material that frays, stitch around the edges; this also helps to prevent the edges stretching out of shape.

For materials that are not to be laundered, have the pieces dry cleaned. Some fabrics, such as soft wools, rayon, cotton, or linen can be washed. Place the pieces in lukewarm water and mild soap suds. Squeeze the material gently, and lightly rub any soiled spots until they have disappeared. Rinse well three or four times in clear warm water in order to remove all soap. When the fabric is almost dry, press it. The method of pressing will depend upon the fiber content of the fabric. Press rayon on the wrong side when it is almost dry. Roll the wool fabric in a dry sheet or turkish towel and let it remain three or four hours or overnight until most of the water has evaporated. Place the pieces on the ironing board so that none of the cloth hangs over the edges of the board, and as nearly as possible to conform with their original shapes. Put a dry press cloth over the wool and press with an iron having the heat control set at the correct temperature for pressing wool fabrics. Stop pressing while the wool is still damp. A wool fabric that is pressed until completely dry is harsh and lifeless, and tends to become shiny. Press all fabrics with the grain of the fabric to help prevent the pieces from getting out of their original shape.

Some materials that have faded or become shiny from wear, or have nap worn in places, look better when turned wrong side out for make-overs. This turning would not be advisable for fabrics

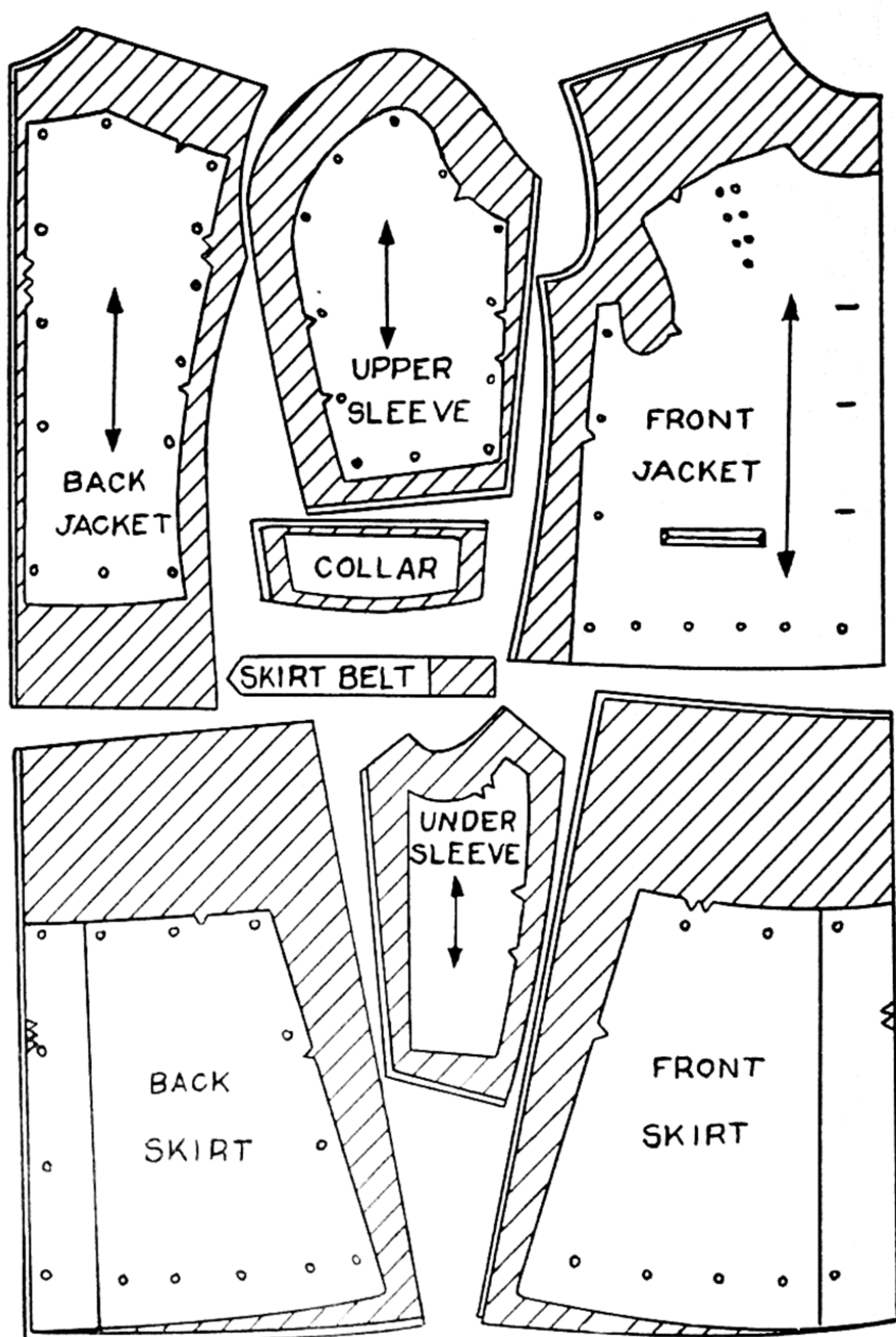


Fig. 78. Layout for a 10-year-old girl's suit made from Mother's used suit.

with an unattractive weave on the wrong side, such as gabardine and other twill weaves. Flannels and crepes often lend themselves to the use of the wrong side of fabric for the right side of the garment.

Pattern Placement Is Often Difficult. Although a commercial pattern is used in cutting the garment, the guide-sheet layout plans are of little value in pattern placement. One of the most difficult tasks in doing a make-over is placing the pattern on the various pieces so that each piece will fit into the proper space.

Place all pieces of the garment on a table and check the warp-wise grain lines so that they will be even with the edge of the table. There are no selvages available for guidance in checking the grain of the material. Place each piece of the pattern on the grain line

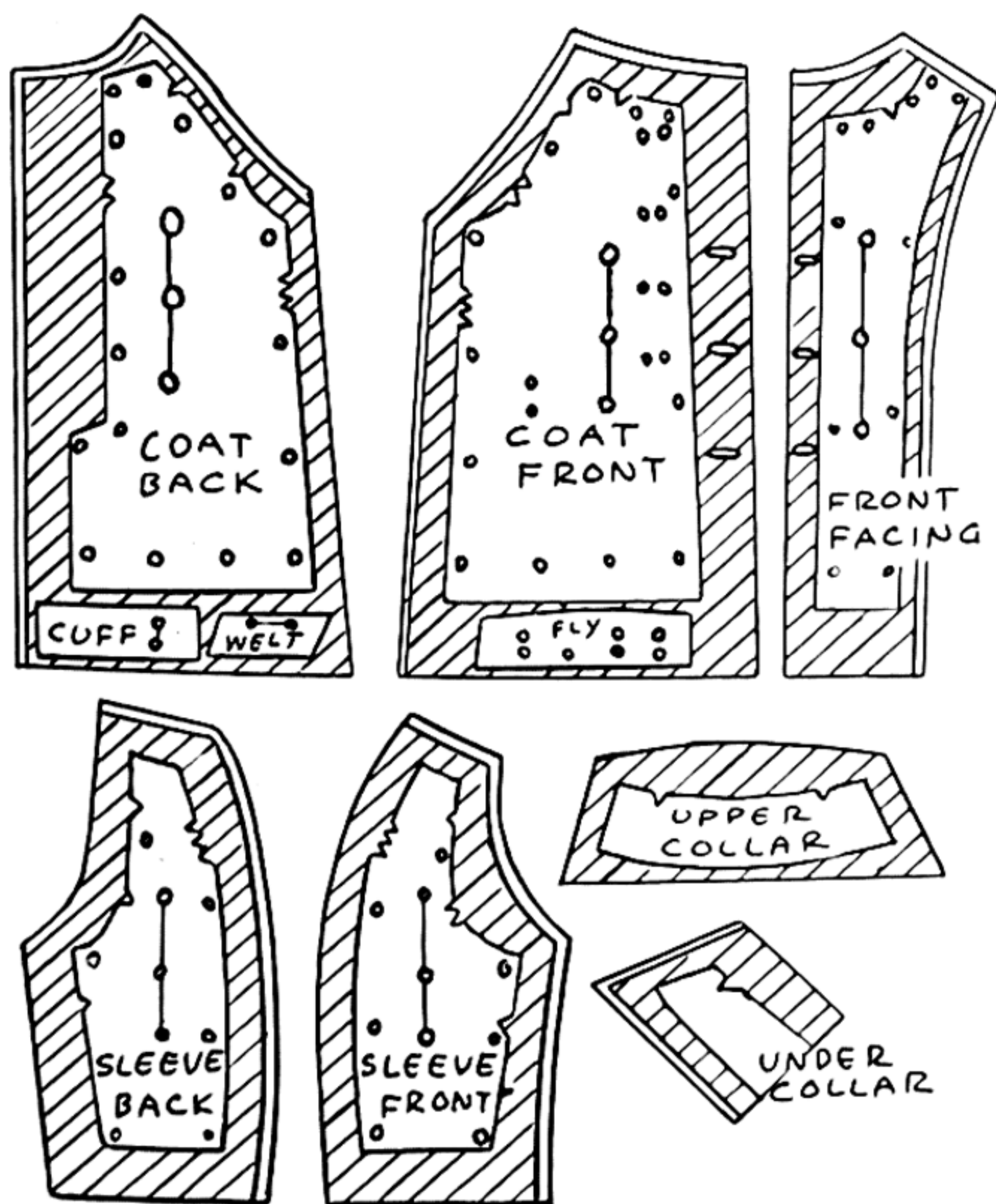


Fig. 79. A diagram showing a coat pattern for a 4-year-old child placed on an adult's used jacket.

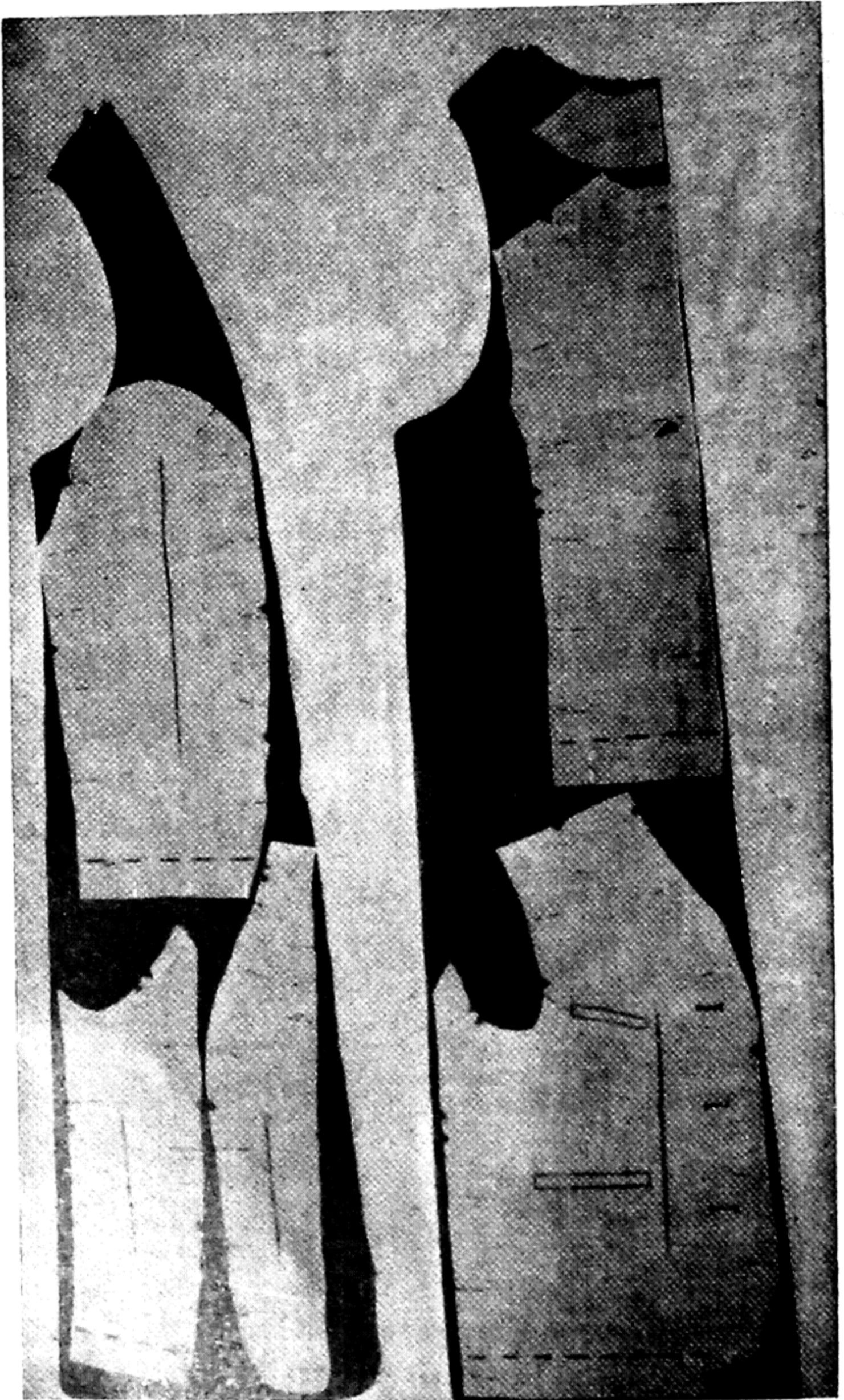


Fig. 80. Layout for the Eton jacket shown in Fig. 81. Made from Mother's brown wool coat.



Fig. 81. An Eton jacket for a four-year-old. The jacket was made from Mother's used coat by a student in a tailoring class. (*Photograph, Bailes Studio.*)



Fig. 82. A strictly tailored, royal blue wool tweed topcoat. The raglan sleeves, an inverted pleat, and belt in the back give room for easy movement. (*Photograph, Allen Studio.*)

correctly. Some pieces, such as coat fronts, backs, and sleeves, should be placed on warpwise grain line. The underneath collar is always placed on the bias of the fabric. Belt and top collar patterns may be placed on lengthwise or crosswise of the fabric, but belts generally look better and wrinkle less when placed on the warpwise grain line; but not on twill weaves.

If a figured, a plaid, or a striped fabric is used, be certain that the patterns are placed so they match correctly at seams. A plaid that has both a right-and-left and up-and-down design is very difficult to match at seams.

When it is necessary to piece the material, let the seam be inconspicuous in appearance and in placement on the garment. Seams placed where they would normally fall in the pattern are less conspicuous. For example, seams are often placed in the pattern of new garments at center front and center back of skirts, center back of coat or suit jacket, and center of sleeve. A pattern with a two-piece sleeve often cuts to a better advantage than a pattern with a one-piece sleeve.

Figure 78 shows a layout for a ten-year-old girl's suit. This suit is being cut from an adult woman's suit. The upper part of the skirt was badly worn, so this section has been eliminated in the placement. The same buttonholes have been used.

It is often possible to avoid buttonholes in coat fronts and facings (Fig. 79). A child's coat with raglan sleeves can be easily cut from an adult's coat with raglan sleeves. The collar is placed to avoid worn neck edges of coat collar in the adult's collar.

Children's coats of many pieces present less difficult problems in make-overs than coats with fewer, large pieces. A child's coat pattern often cuts to a better advantage if the two garments have the same type of armseye and sleeves. A two-piece sleeve for a child's coat can be cut from either a one-piece or a two-piece sleeve of an adult's garment. Choose a semiprincess-style coat for a child when it is to be cut from an adult's princess-style coat, unless the child is small and the adult is large.

Combining the Old with the New Fabric. Figure 80 is the layout for the Eton jacket wool-flannel suit in Fig. 81. The rich brown

coat was an adult woman's coat. The sleeves were worn at the elbow and not usable, but the front and back of coat were in perfect condition. The coat was ripped apart, brushed, sent to cleaners to be dry cleaned, and pressed well at home with a damp pressing cloth and a warm iron so that the various pieces would not lose their original shape, before the pattern was placed. There was ample material for the Eton jacket. A warm shade of tan flannel that would harmonize well with the brown flannel was purchased for the trousers. The pockets were attractively bound with a strip of the tan flannel. Tan cotton broadcloth was bought and made into the blouse with a Peter Pan collar. Dark brown buttons and tailored-worked buttonholes were used for fastening the jacket. Brown buttons of lighter shade than the jacket appear as fasteners on the blouse front. Other combinations of colors that may be used for this type of suit are navy and light gray, or maroon and beige.

Construction of the Garment. The construction of a make-over tailored wrap for a child is the same as for a wrap made from new material. Follow instructions in Section 35 to make this garment.

Pressing the Garment. See Section 17, p. 157, for suggested methods of pressing the kind of fabric you are using in the make-over garment.

MAKING CHILDREN'S COATS, SUITS, AND OCCASIONAL JACKETS

THERE is very little difference in the making of coats and suits and occasional jackets for the girl 8 and 10 years of age from that of making a suit or a coat for her sister in college who buys a size 12 or 14 pattern. For the younger child, perhaps aged 2 to 6 years, there would be less tailoring than for the older child. For little boys aged 6 to 8 years, topcoats would need more of the tailoring processes than a little girl's dressy-type coat. Not only the age of the child, but the style of the coat would be a determining factor in the amount and kind of tailoring used in the coat or suit. A covert cloth topcoat for a little boy 8 years of age would need more reinforcement, padding stitches, and taping than would be required for a little 4-year-old girl's soft rayon velvet coat. This type of coat would be semitailored like a dressmaker suit to give it a soft effect.

A coat style with a lapel and a notched collar lends itself to more tailoring processes than does the collarless coat or one with a yoke and front opening that fastens close to the neck.

Another difference between the tailoring of a suit or a coat for an adult and that for a child is in the shaping of the coat front and back. Wraps for children are loose and boxy or semifitted and do not require shaping through a fitted waistline, over curved hips, or to a large bust, as would a woman's coat.

Consult the following sections in Part I before making a child's suit or coat to obtain the necessary information for making of the garment:

Section 9—"Studying the Pattern"; "Fitting Pattern to the Body"; and "Alteration of the Pattern."

Section 10—"Preparation of Fabrics for Cutting."

Section 11—"Placing and Pinning Pattern on the Fabric."

Section 12—"Cutting and Marking the Garment."

Section 13—"Making and Finishing Darts in Semitailored and Tailored Garments."

Section 14—"Methods of Making Various Kinds of Pleats."

Section 15—"Making Various Types of Pockets."

Stay-Stitching or Taping Edges Temporarily. On stretchy materials, place tape around the armscye and neck-line edges before basting and fitting the coat. Stay-stitching on the seam allowance near the marked seam line of all seams cut off grain will prevent stretching of most fabrics used in children's wraps. See Section 19, p. 207, "Basting, Stay-Stitching, and Stitching Seams."

Where tape is temporarily used to prevent stretching, remove it when the seams are stitched together.

Making Darts and Pleats in Children's Coats. Follow instructions in Section 13 when making darts, and instructions in Section 14 for making pleats, in children's coats.

Shaping the Coat Back and Front. After the darts have been basted, stitched, and pressed according to suggestions in Section 13 and Fig. 18 in both the interfacing and the coat, each piece should be shaped to fit the curves of the body. Very little shaping, except to smooth out the end of darts, is necessary in a child's coat. The end of the darts in the coat should be placed over a tailor's ham and steam-pressed smoothly so that there will be ease in the coat over the chest and so that any pouch at the end of the dart may be removed. Press the front interfacing and shape it in the same manner. The darts in the back of the coat and interfacing should be shaped in the same way as the front was shaped.

Making and Attaching Pockets to the Coat or Suit Jacket. After deciding what type of pockets to use, as suggested in Section 28, p. 313, "Pockets," and making the pockets according to instructions in Section 15 for the type of pocket you plan to use, the next step is to attach the pockets to the coat garment. It is easier to attach the pockets before the interfacing is applied to the coat fronts than to attach them afterwards. In some jackets or coats that are interfaced throughout the front, the pockets must be applied after the interfacing has been applied.

If a muslin test garment has not been made, pin the coat front and back together at shoulder and at underarm seams and try the coat on the child to check the marked pocket location and to determine the best locations for the child's convenience.

Remember that pockets in a child's wrap bear rough usage, and should be reinforced on the wrong side of the coat, at the slit for set-in pockets, and at the upper edge for patch pockets. Both welt and patch pockets should be stitched to the coat fabric at the corners with two rows of machine stitching to withstand the strain. Be certain that the pockets are made of sufficient size for the hand of the child who is to use the pocket.

Reinforcing the Garment with Interfacings. When an interfacing pattern has been included, use this as a guide to cutting reinforcements; otherwise use the coat fronts and back after they have been correctly fitted to the child. The interfacings add extra warmth to a child's coat through the chest; therefore, winter coats should be reinforced throughout the chest area, the upper back, undercollar, and cuff or sleeve hem, as shown in Fig. 84. Summer wraps of cotton, linen, rayon, or lightweight wool, as well as unlined wraps, should have an interfacing applied only underneath the front fabric facing, and to the underneath collar piece so that the interfacing lies between the two sections of the finished collar. Such an interfacing gives body and prevents a "wadded-up" appearance to the collar and the front edges of the coat.

When a wool fabric is used for making a child's coat, suit jacket, or occasional jacket, use tailor's canvas for the interfacing. Wigan or muslin may be used for the interfacing in coats of cotton, linen, rayon, or special blend fabrics such as a rayon and nylon mixture. Coats with a yoke and a gathered or pleated skirt for a small child may need only a wigan or a muslin interfacing in the yoke, sleeve hem, and on the undercollar, as you will notice in Fig. 85 (p. 344). An Eton jacket that is lined throughout the coat and sleeves will remain in shape and have a more tailored appearance when an interfacing is placed in the front. The Eton jackets in Figs. 81 and 83 are of wool and are interlined with a lightweight, soft tailor's canvas.

The pattern for the front was used as a guide for cutting the interfacing, and it extends over the entire area of the jacket fronts.

Attaching the Interfacings. To attach the interfacings to the coat or suit jacket correctly, it is necessary to use the right technique. Place the coat back on the table, or on a child's dress form when one is available of the correct size for the coat you are making, with the wrong side toward you. Then place and baste the wigan or muslin interfacing on the wrong side of the coat back so that the edges of the two fabrics coincide at the shoulder, at armseye, at neck, and at the underarm seam edges. Pin and tailor baste the darts so that they coincide, if the interfacing dart has not been stitched into the coat fabric dart. Remember to ease the interfacing in from all sides so that it will not be tighter than the coat back, as



Fig. 83. Eton jacket and trousers. This attractive suit for a first-grade boy was made from a gray, light-weight worsted suit of Dad's.

it may shrink more than the coat back, even though both fabrics have been previously shrunk.

Pin and baste the interfacing to the coat back along the internal seam, or stitch it in with the seam (Fig. 84). Press well with steam iron.

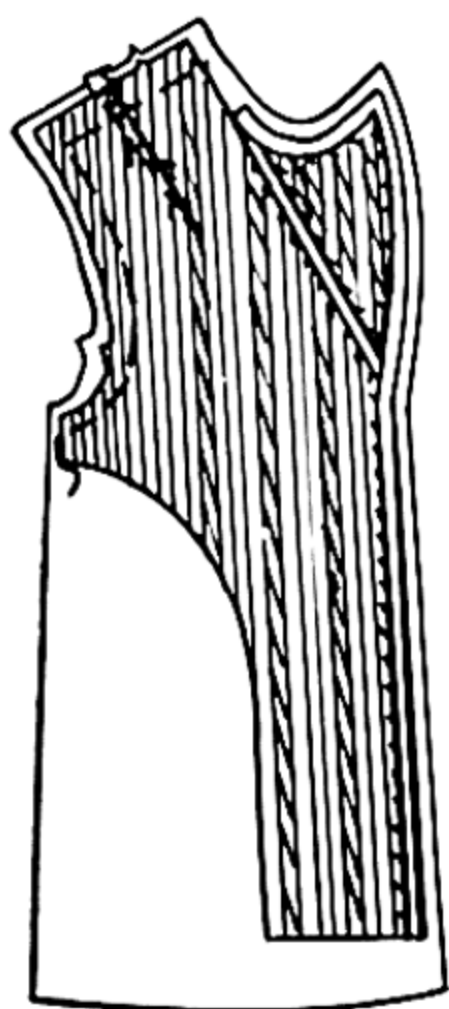
Next attach the front interfacings to the wrong side of the coat fronts so that the two edges of the neck, shoulder, armscye, and the underarm coincide. Pin the darts of the interfacing to the dart of the coat, and attach it with a row of tailor basting placed on the seam line of the interfacing. Pin all edges together so that the interfacing is slightly eased onto the coat fabric.

The location and number of padding stitches and tailor basting used in the garment fronts of children's wraps to hold the interfacings in place will be determined by the type of coat, texture of the material, and kind of interfacing used. The tailored coat with a notched-type collar as shown in Fig. 82 was tailor-basted according to the diagram of collar, sleeves, and front in Fig. 84. Some interfacings of muslin would need very little if any tailor basting or padding stitches (see Fig. 85). The wigan could be held in place by the stitching on the seam line when the coat is put together. A coat that is interfaced only under the front facing may not demand any tailor basting to hold it in place, since the front facing on a small child's coat is very narrow. One or two lengthwise rows of tailor basting may be used to hold the two fabrics together in a larger child's coat.

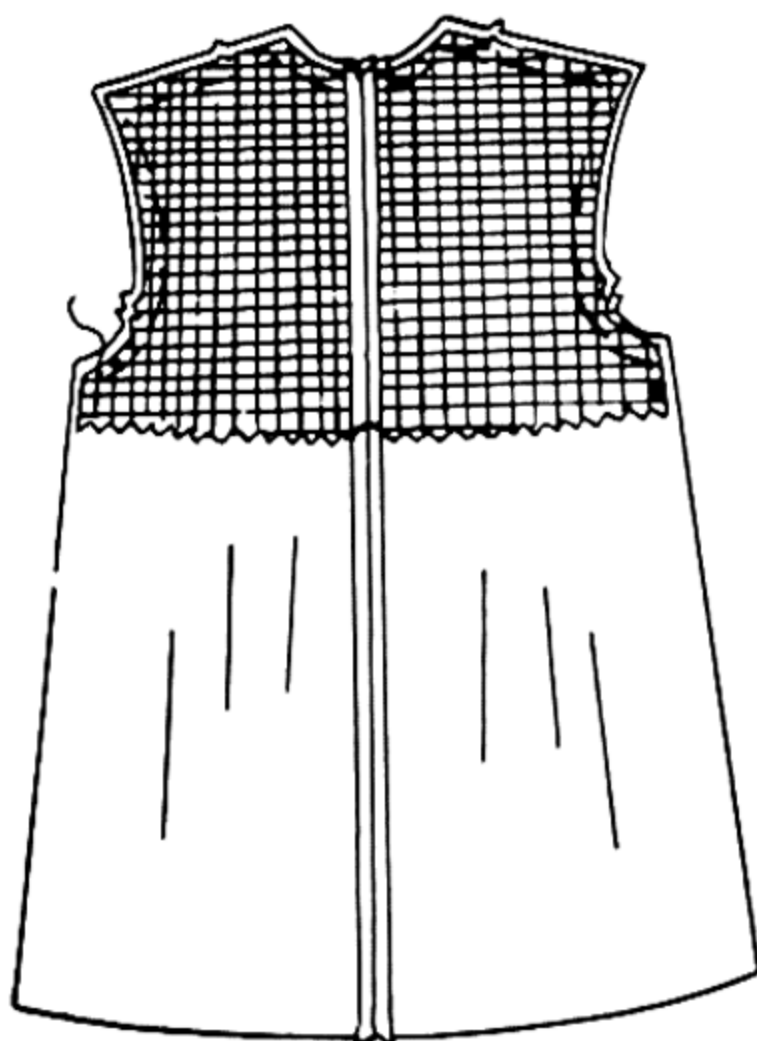
Taping the Child's Coat. The method of taping the coat or suit jacket would be the same for a child's coat as for an adult's. Follow the instructions in Section 19, p. 215, "Taping the Lapel Crease Line and Front Edges." For a notched-type tailored coat, the edges of both fronts and the crease line of the lapel are usually taped (Fig. 84). For a very small child's coat, especially of the dressy type, taping may not be deemed necessary. Taping the front edges and the crease line of coats made from sleazy, stretchy materials prevents the garment from getting out of shape during wear. This tape remains permanently in the garment. If wigan or muslin is used as reinforcement for the coat front edge, it may be stitched into the

seam line when the outer edge of the tape is stitched, and the seam allowance trimmed to within $\frac{1}{8}$ inch of the stitching; or tape may be omitted. Tape would probably not be needed to stay the shoulder seam of a child's coat unless the fabric was quite stretchy.

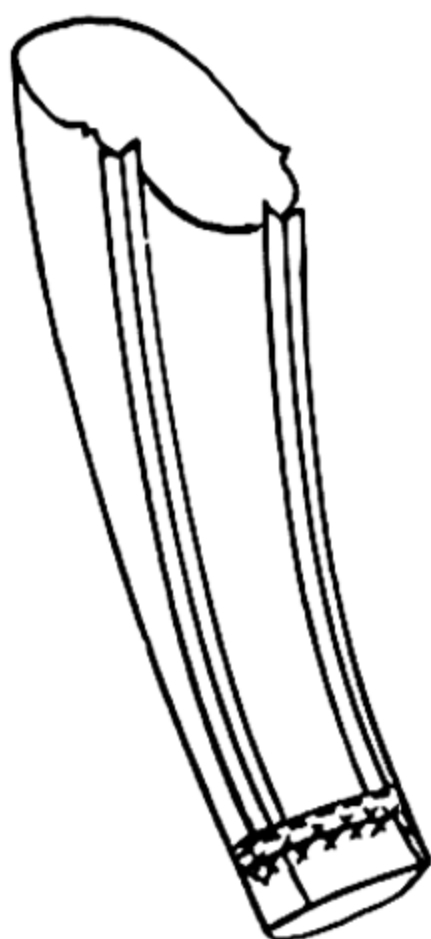
Pad-Stitching and Tailor-Basting the Coat. In most coats with



1. Front.



2. Back.



3. Sleeve.



4. Collar.

Fig. 84. Interfacing the front, the back, the collar, and the sleeve bottom of a child's tailored coat.

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interfacings, a few rows of padding stitches in the lapel area and tailor basting in the body of the coat are needed to hold the interfacing to the coat. These stitches not only hold the interfacing securely to the coat fronts and to the undercollar during dry cleaning and wear, but give a better-looking coat. See Fig. 4B-2, p. 65

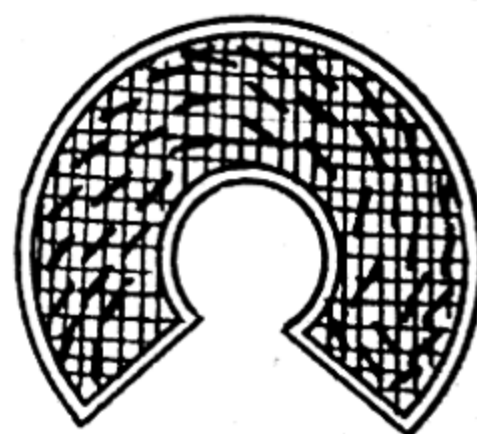
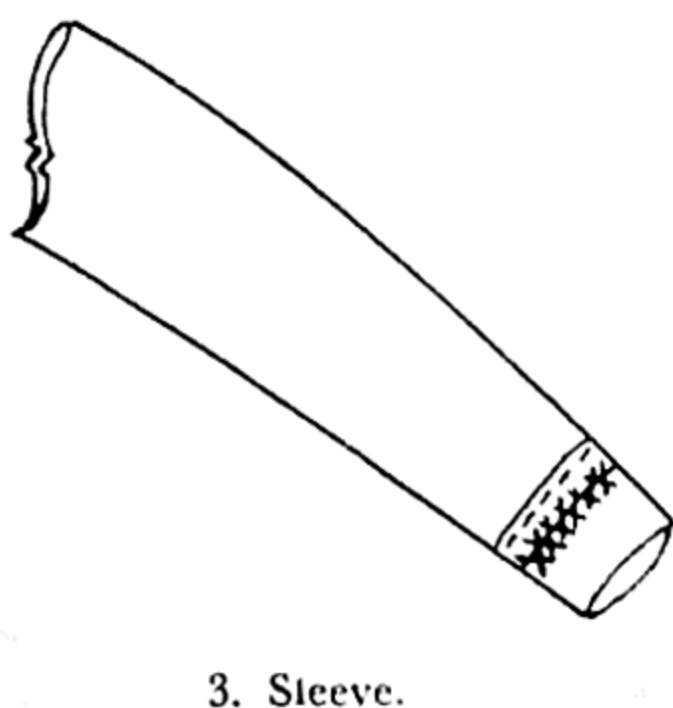
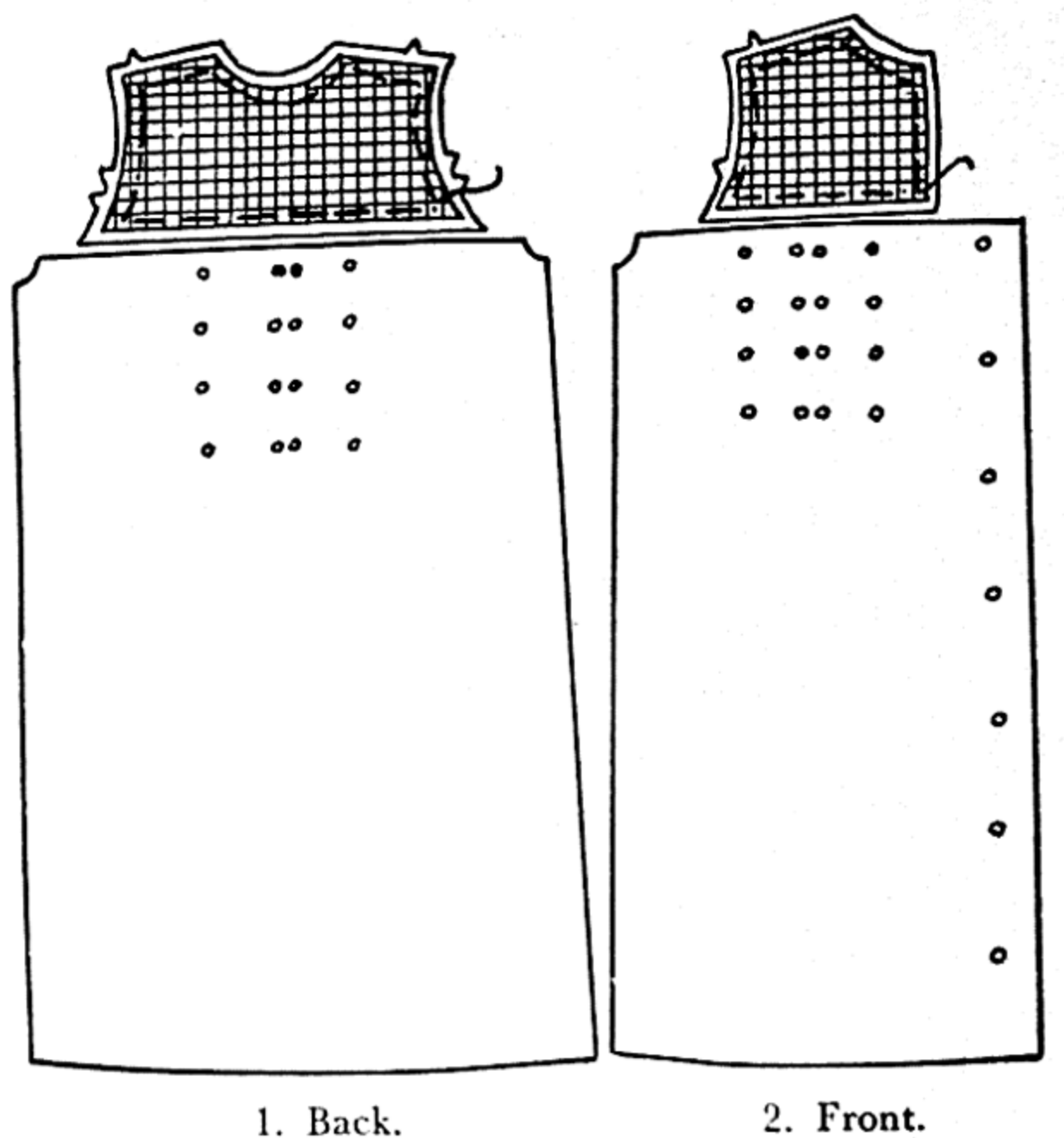


Fig. 85. Interfacing the yokes, the undercollar, and the sleeve bottom of a child's coat.

for method of making the padding stitches. See Fig. 84 for tailoring the canvas to coat front.

Attaching the Facing to Coat Fronts. The method of attaching the front facings to the fronts of the coat will vary with the design and type of material being used. There are at least two methods of attaching the facing to tailored coats and jackets. One is to attach the facing to the coat before either the undercollar or the uppercollar is sewed to the neck line of the coat. Then attach the collar to facing and coat. Another method is to attach the front facing and back neck facing (when one is used) together at the shoulder seams, then attach these pieces to the uppercollar at the neckline, and press the shoulder seams open. Next attach the undercollar to neck of coat. Last, attach uppercollar and the facings to coat and undercollar with right sides together. Begin stitching at the bottom hem line of coat and continue the stitching around lapel, collar, and down the other side to bottom of coat. Follow instructions in Section 19, p. 218, "Attaching the Front Fabric Facing," when applying the front facing to the coat before joining either section of the collar to the coat.

Before turning the facing to the underneath side of the coat, press the seam open and stagger all front edge seams; the edge that lies next to the right side of coat should be $\frac{1}{4}$ inch, and the underneath seam should be trimmed slightly narrower. Trim the corner at the lapel to within $\frac{1}{8}$ inch from the stitching to give a flat finish in the lapel area. Turn facing to underneath side of coat and pull out the lapel corners until they form a nice sharp point. Finger-press so that the seam lies a little to the under side of the coat lapel where the lapel rolls back over the coat. Then finger-press and baste the seam to the reverse side below the lower lapel point or crease line and the bottom of coat. Thoroughly press both fronts of the coat. For a coat with a fitted collar, such as a Peter Pan style, attach the front facing before joining the collar to the neckline. When applying a facing in the lapel area, hold the facing toward you and ease just off the inside of the seam lines of the coat.

Types of Seams and Seam Finishes. Flat seams are more comfortable than protruding seams for children's garments. The seams

often used in making a child's coat are plain, plain top-stitched, flat fell, and welt. The finish of the seam would depend upon the type of material and whether or not the coat was lined. On a summer piqué coat for a 2-year-old, plain seams with edges turned under and stitched are appropriate. In a covert cloth topcoat with a lining, for a 10-year-old child, plain seams with pinked edges are suggested. Plain seams in the lining are most often used. If material ravel excessively, edges of lining seams may be blanket-stitched or overcast. Pinked seam edges in fabrics that do not fray badly are appropriate. See Section 8, "Making and Finishing Seams in Tailored and Semi-tailored Garments," for suggestions on making the kind of seam you plan to use in the coat.

Basting, Stay-Stitching, and Stitching Seams. The method of procedure would be the same as for making seams in an adult's coat. Read Section 19, p. 207, "Basting, Stay-Stitching, and Stitching Seams." Short seams of a small child's coat would not require so much basting as similar seams of an adult's coat, which are much longer. Straight stitching and well-pressed seams are just as important in the making of a child's coat as in a coat for an adult.

Joining Front to Back of Coat. Read Section 19, p. 217, "Joining Front to Back of Coat," for suggestions on this procedure. Tape at shoulder seam may be omitted.

Fitting the Garment. Fitting the coat or suit jacket on a child is no less important than fitting the coat on an adult. Read Section 19, p. 200, "Logical Procedure in Fitting and Making a Coat or a Suit Jacket," before fitting the child's coat.

Making and Putting Shoulder Pads in the Coat. Shoulder pads add to the attractiveness of a coat worn by a child with sloping shoulders, but may be omitted in a coat for a child with square shoulders. Use the pattern in the commercial pattern for cutting the shoulder padding. For additional information on making shoulder pads, read Section 19, p. 235, "Making and Attaching Shoulder Pads to the Coat or Suit Jacket." One layer of cotton batting shaped to the child's shoulder, covered on top and bottom with a layer of sheet wadding and last covered with wigan or muslin usually gives pads of a sufficient thickness.

Treatment of the Undercollar and Uppercollar. The method of making and attaching undercollar and uppercollar will depend upon the style of the garment. For a tailored coat with a notched collar, follow the instructions in Section 19, p. 219, "Making and Pad-Stitching the Undercollar"; p. 222, "Making and Shaping the Uppercollar." When the front facing is attached to top collar, use the method suggested above. For a round collar or one that is to lie flat on the garment, a stitched stand would not be needed.

Making and Setting in the Sleeves. Follow suggestions in Section 19, p. 226, "Making and Putting in Sleeves."

Hemming the Coat. The next step in making the coat is hemming the garment. See Fig. 56 for method of putting a hem in a coat. Read Section 19, p. 239, "Hemming a Coat or a Suit Jacket."

Interlining the Coat. When interlining a child's coat, follow the suggestions in Section 19, p. 246, "Interlining a Coat."

Lining the Coat. Follow instructions in Section 19, p. 249, "Making and Attaching a Lining to the Suit Jacket or Coat."

Making a Child's Suit Skirt. Read Section 18, p. 172, "Procedure in Making the Suit Skirt." Use the same procedure for making a child's suit skirt.

Pressing Coats and Suits. Helpful information regarding the pressing of a garment during construction and after it has been finished will be found in Section 17, p. 157, "Suggested Equipment and Methods for Pressing Fabrics and Garments."

THE SIGNIFICANCE OF TAILORED CLOTHES FOR BOYS AND MEN

MEN and boys, as well as women and girls, should be appropriately dressed at all times. To be appropriately dressed means well dressed, but not necessarily expensively dressed. It is not a mark of femininity for a man or a boy to show interest in the selection and buying of his clothing in order to be well groomed. It is a mark of distinction to be labeled as "one of the best-dressed men or boys in town."

Good-looking clothes not only improve one's appearance but they have a psychological effect of inspiring confidence in men and boys in the same way they give assurance to women and girls. They help to uplift the morale of the individual and give him confidence in his ability.

Since boys and men are becoming more clothes-conscious, a study of appropriate colors for different types of individuals, selection of quality fabrics in suits and coats, line and designs most becoming to the person, as well as proper care of clothes, should all be of interest to them.

The proper fitting of the suit or coat should also be of concern to men and boys. The way a suit fits will depend upon the physique of the person. A man with a large "bay window," so to speak, or extremely rounded shoulders, who tries to buy a factory-made suit that has been cut and manufactured for the man with well-proportioned build, may be greatly disappointed when he views himself in the mirror. The legs of the trousers will probably be much too large for him if the waistline fits correctly. Perhaps it would be better for this man to spend a little more money for a custom-made suit. A first-class tailor would take measurements and cut the suit to fit.

Extremely tall men and boys may also have problems in getting factory-made garments with coats and trousers long enough. The

short man may have these garments made shorter, but the tall man may be happier in a custom-made suit than in one with trousers striking above the ankle.

Many men and boys do not find it easy to recognize good quality in fabrics and the characteristics of a well-made suit. Some are dependent upon advice from wives and salesmen. A study of the information on these subjects may help both boys and men, as well as mothers and wives, to become better buyers of tailored garments.

Instructions on how to cut and tailor 10- and 12-year-old boys' cotton and linen or rayon suits for summer wear are available to mothers interested in making them. It is no more difficult to make a pair of trousers and a jacket of cotton whipcord or white linen for a boy aged 10 than it is to make a skirt and jacket of the same material for a girl aged 10. It is a matter of understanding the principles of tailoring and construction of the garment.

The making of a boy's wool topcoat is no more complicated than the making of a girl's wool coat of the same size. It is not anticipated that the wife or mother will take measurements, draft, cut, and make a wool tailored suit for her husband or her teen-age son, but she may successfully cut and make washable suits for the younger son. The information in Part III has been prepared to assist her in doing this type of tailoring as well as to help the entire family to become better buyers of men's ready-made tailored clothing.

Some information on the kind of equipment and supplies and instructions for tailoring a suit jacket or coat for the younger boy have been included to assist the experienced student when tackling such a problem or when making over garments, perhaps Dad's discarded wool suit into a topcoat, for Johnny, aged 10.

Is there any reason why a mother could not make bathrobes, lounging jackets, and smoking jackets for her son's birthday gift or her husband's Christmas present?

The mother or wife who is gainfully employed in addition to her housekeeping duties may find it wiser to buy than to make such garments, but the homemaker who enjoys sewing may use this as one of her leisure-time activities.

TAKING BODY MEASUREMENTS FOR BOYS

BEFORE buying a pattern for making a boy's summer suit, separate winter jacket, or slacks, it is well to take body measurements correctly. Boys of ages 10 to 12 grow so rapidly that it is necessary to take these measurements every six months.

Boys' suit, jacket, and topcoat patterns are on the market in various sizes. Although the size of the pattern is supposed to correspond to the age of the child, this fact cannot be relied upon to obtain a pattern that will fit correctly.

Measurements for boys' commercial patterns are usually taken over a shirt and a pair of trousers without a belt. It is taken for granted that the trousers and shirt will be worn over an undershirt and shorts, or that a union suit will be worn underneath the trousers

CHART V

SIZES OF PATTERNS FOR BOYS. CLASSIFICATIONS AND CORRESPONDING BODY MEASUREMENTS.

(From Commercial Standard CS 13-44.¹ All measurements in inches.)

Boys

Size (Number)	10	:	12	:	14
Socket Bone to Floor (Cervical Height) ²	45	:	49	:	53
Hip	29	:	31	:	33
Chest	28	:	30	:	32
Waist	24	:	25½	:	27
Neck	12	:	12½	:	13½

¹ *Dress Patterns*, United States Department of Commerce, National Bureau of Standards, CS 13-44. (Used by permission.)

² The seventh or lowest cervical vertebra at the back of the neck, which becomes quite prominent when the head is bent forward. This measurement is taken while the individual is wearing shoes.

and shirt. Locations for taking body measurements for small boys are the same as for girls, and will be found in Fig. 71 (p. 302). Read Section 26 before taking these measurements. Chart V, which precedes, may be helpful in comparing actual measurements of boys with the standard sizes of commercial patterns set forth in CS 13-44. This information is necessary in buying patterns for boys.

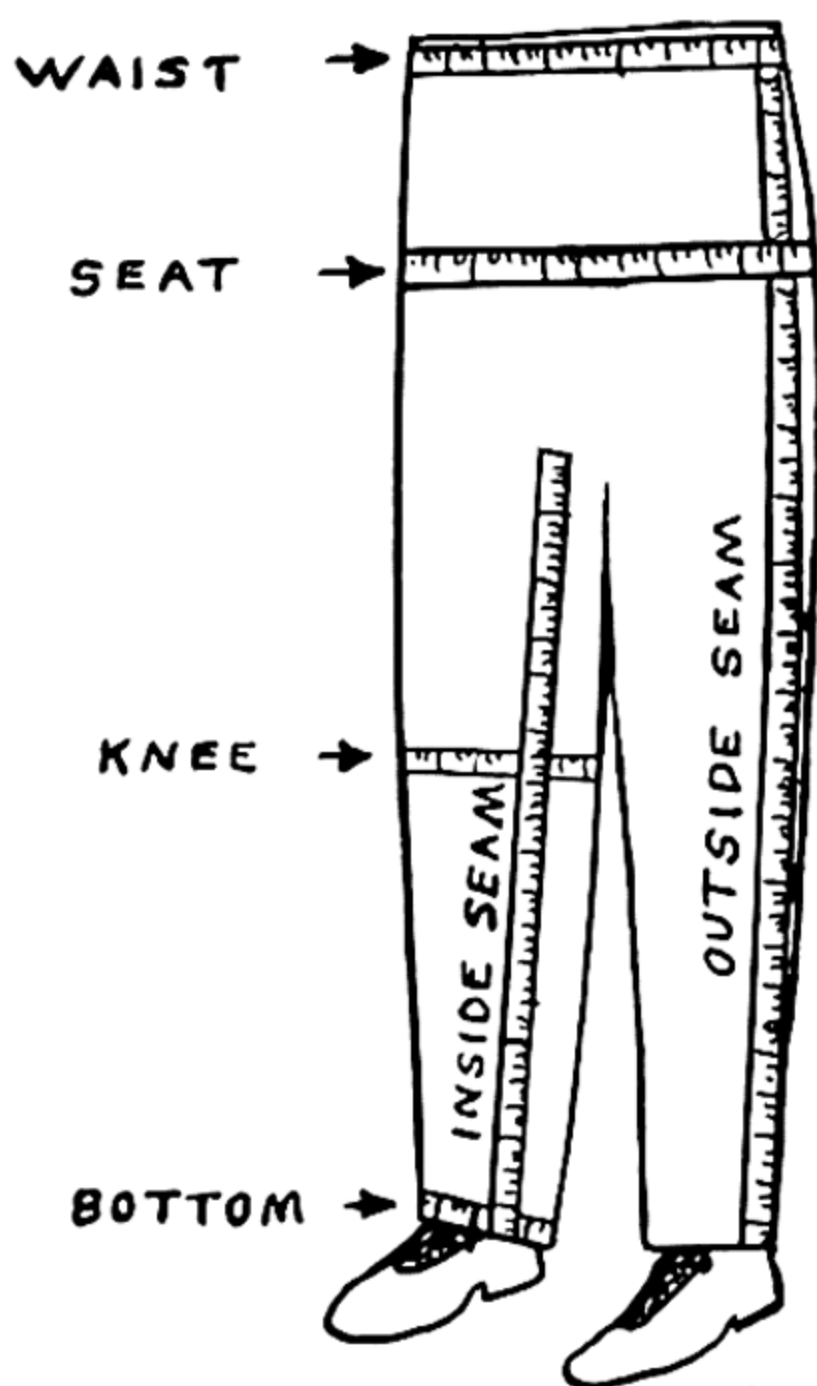


Fig. 86. Locations for taking body measurements for boy's trousers.

Several measurements should be taken for checking patterns for probable alteration of boys' suits. Places of alterations for boys' trousers and slacks will be found in Fig. 11, p. 82. Take these measurements and fill in the individual measurements in Chart VI. See Fig. 86 for locations of taking body measurements for boys' trousers.

CHART VI

TAKING BODY MEASUREMENTS FOR BOYS

MY MEASUREMENT
IN INCHES
(Fill in)

Trousers

Waist (moderately tight around the waist)	_____
Waist to crotch—(normal waistline)	_____
Hips or around the seat (taken snugly) over largest part	_____
Upper hip for a large abdomen (2" below waist)	_____
Knee (width around knee desired)	_____
Bottom hem width (depends upon width desired and prevailing styles)	_____
Inside leg seams (taken from forks of legs to 1" from the floor or top of heel of shoe)	_____
Outside leg seam (taken from top of waistband to 1" from the floor over side hip or to heel of shoe)	_____
Thigh measure for tight trousers (taken around the leg about 4" down from the fork of the leg)	_____

Coat

Breast	_____
Waist (natural waistline)	_____
Back length (from collar seam to waistline, then to desired length)	_____
Back width (2" below shoulder seam at armseye)	_____
Outer arm length (arm raised with level of shoulder, and the elbow bent) center back to elbow	_____
Outer arm from elbow to wrist	_____
Sleeve inseam (from armpit to wrist)	_____
Width across front chest (taken from armseye to armseye with coat buttoned)	_____
Armseye (tape passes from top of shoulder bone, under armpit, back to shoulder bone)	_____

COLORS FOR MEN'S AND BOYS' TAILORED AND SEMITAILORED CLOTHES

SOME of the rules of color selection for women apply equally well for men. Blue is one of the best colors and may be worn by men of various complexions. Neutral grays in most intensities can be worn by most men except those with a sallow complexion. Most men can wear brown except those who have a sallow complexion and black hair. Brown is a color which a man usually does not dislike readily.

One of the best methods for determining whether or not a color is becoming is to place a material of that color around the shoulder, letting it drape underneath the chin so that no other color appears between the color being tested and the face. One shade of blue may be obnoxious, whereas another value may be entirely sympathetic with skin tones. It should be recognized that colors under artificial lights are softer in effect than in daylight.

Choosing Colors. Let choice of color be influenced by individual characteristics. For example, it is best to choose colors that bring out a man's best features, which may be the skin, the hair, or the eyes. A tan suit may be quite becoming to a man with *dark brown hair*; but if this man possessed a *sallow complexion*, tan would tend to increase his sallow appearance and would be very unbecoming.

The *blond-haired* man with a *ruddy complexion* should try colors of reddish-brown, tan, blue-gray, and dark blue; and the blond man with *pale skin* could experiment with the various shades of blue such as blue-green, and blue-gray, as well as reddish-brown; but he should avoid gray and tan.

The man with *black or dark brown hair* and a *sallow complexion* should make a choice from gray-greens, dark blues, and the darker grays, and should avoid the tans, grays, marine blue, and reddish-brown.

A man with *dark brown or black hair* and a *ruddy complexion* would do well to decide upon tans, reddish-browns, medium to dark blues, and oxford gray, but should not choose tobacco brown or marine blue.

The man with *gray hair* and a *pale complexion* should beware of chocolate browns, marine blue, dark greens, and pale tans. The man with *gray hair* and *vivid skin tones* might try selections from dark blues, and medium clear grays or red-brown that harmonize with the hair and complexion.

A *red- or sandy-haired* man with a *florid complexion* can feel well dressed wearing oxford gray, reddish-brown, and medium to dark or gray blues. If he has a *pale skin*, he could wear gray-blue and dark to medium blues, but should avoid tans and chocolate browns. The man with *dark auburn hair*, brown eyes, and warm skin tones may decide upon a medium-dark gray, but should avoid reddish-brown, since he should not wear colors more vivid than his own coloring.

APPROPRIATE LINE AND DESIGN FOR BOYS AND MEN OF VARIOUS BUILDS

MEN and boys are becoming more or less style-conscious. They are realizing that there are definite styles of designs suited to different types of individuals. Line and design are very important in determining whether or not a style is appropriate for a person.

Becoming Line and Design in Suits

Best Design for the Short, Stout Figure. The short, stout man or boy needs to know that an inconspicuous, narrow vertical stripe design in fabrics seems to give height to his body build. If this person has a short, thick neck, a coat with a long lapel is preferable to one with a short lapel. Broad lapels and double-breasted coats make him appear broader. Large pocket flaps, wide-cuffed trousers, back-belted coats, short-length coats, and wide belts on trouser tops also increase the apparent width of the individual. Large plaids or checks and bright colored plaids have a tendency to make the figure seem larger. Let the coat collar fit close to the neck. Pleats in the front of trousers seem to add thickness through the hip area and should be avoided by the short, stout figure. Let the crotch be as high as is comfortable so that the legs will be long and cause the stout, short man to appear taller.

Styles for the Tall, Slim Man or Boy. The tall, slender man or boy should be very careful in his choice of line and design for his suits. Suits of striped design seem to make the figure appear taller, but a plaid jacket and plain-colored trousers have a tendency to make the figure seem less tall. Broad lapels, long pocket flaps, double-breasted coats, wide cuffs on bottoms of trousers, full-cut trousers, and a long-length coat have a tendency to make the tall

man look shorter, since these lines all have a broadening effect. A double-breasted coat will seem to pull down the height of the tall man at the same time it seems to give breadth. The coat of a straight-line design just a shade long will also apparently decrease height. Shoulder padding in the tall man's coat should be very scant if used at all, unless it extends well out into the sleeve to add width to his shoulders. Pockets should be placed low or near the hip bones to make the figure look shorter. Narrow flaps on wide pockets suggest broadness.

Wide Range of Choice in Line and Design for the Man of Average Height. The average man may be classed as neither excessively tall nor exceedingly short. He has a wide range in choice of line and design in his suits. He may wear wide or narrow shoulders, wide or narrow lapels, high or low shoulder padding, wide or narrow cuffs on the trousers, and any style of pockets desired.

Line and Design for the Little Man. The little man's coat should be curved slightly above the normal waistline and should hang straight just below the waistline curve, as this makes his legs seem longer and his entire body seem taller. A single-breasted jacket will be more becoming than the double-breasted, which tends to broaden the figure. A snugly fitted coat collar aids in giving a less broadening effect. Well-padded, high shoulder lines will add an illusion of height to the short man, especially if he has drooping shoulders. Trousers with narrow legs and narrow waist bands aid this man in adding apparent height. He should also avoid trousers of a different color from that of the coat.

Appropriate Line and Designs in Overcoats

Line and Design for the Short, Stout Man. This man should not wear loose-fitting styles or raglan sleeves that add breadth to his silhouette. A polo coat also has a tendency to shorten his figure. His height may appear greater if he wears a single-breasted, fitted type of overcoat or topcoat, that comes well over the knees. Single-breasted coats fastened with buttons placed quite far apart are good

for his type of figure, as they all have a tendency to give height. Avoid belted coats.

A color of overcoat that blends in color with the suit that he is wearing calls less attention to the short figure.

Line and Design for the Tall, Thin Man. The tall, thin man can wear wide belts and wide lapels turned short at the neck-line. The double-breasted coat is also becoming to this man. The cut of the overcoat should be easy, and the length just below the top of the calf of the legs.

Texture of Materials for Various Types of Figures

The Man of Average Build. This man has a wide choice in the selection of textures, stripes, and plaids for his clothes. He may wear almost any combination of textures that he chooses.

A Tall, Thin Man. This man can wear the heavy tweeds, the soft unfinished worsted, and basket weaves; the tight, hard-finished worsteds, however, would tend to give rigidity to the tall figure.

The Short, Stout Man. Although the average man does not have to worry about the kind of clothes he wears, the short, stout man has many problems. He will not obtain a great deal of satisfaction from bulky fabrics, as they seem to thicken the figure and make him appear not only thicker but shorter. The soft fabrics do not retain creases well, and he needs these distinctly creased lengthwise lines to give himself height. The heavy basket-weave fabrics also have a thickening effect, and should be avoided by the short man.

The hard-finished worsted and firmly woven homespun give him a taller appearance. A herringbone weave, pin stripes, and small inconspicuous checks may be worn by the short, stout man.

Tropical worsted, mohair, gabardine, and Palm Beach fabrics are smooth and keep their creases well. Linens wrinkle easily and rayons become shiny, so these are not choice materials for the short, stout man.

from that for a winter suit that is to be worn only during the winter in a cold climate. The texture and design in the fabric selected for a small boy may be quite different from that chosen for an adult man.

The fiber content for men's and boys' tailored garments may be wool, cotton, linen, rayon, or a mixture of blends, including nylon. Regardless of the fiber, it pays dividends to buy only the best-quality fabrics for a garment that will be expected to last as long and that will be given as hard wear as a man's suit or topcoat.

Appropriate Wool Fabrics for Men's Tailored Garments

The fiber most often used in men's garments for both winter and summer wear is wool. The lightweight wools are found in summer suits, and the heavier in winter suits. Although women do a great deal of the shopping for men's suit and coat fabrics, they are not always good judges of the quality and line design suitable for men's clothes. In attempting to become better buyers of wool materials for men's clothes, they would do well to become familiar with the characteristics of wool fabrics.

Wool has many qualities that make it the ideal fabric for tailoring. Its resiliency causes it to shape itself to the body and causes wrinkles to disappear when the garment is hung up after wear, especially when the wool is slightly damp or when it is worn in a damp climate. Wool is both warm and cool—i.e., it is an ideal insulator, even when damp. When damp from perspiration, it remains cool and porous, thus allowing the air to circulate and cool the body. It is therefore adaptable to both summer and winter wear. Wool may become clammy, but it never sticks to the skin. There are several yards of cloth to carry around in a suit; therefore, the light weight of wool is an asset. Wool also stands the rough wear of rain, snow, and wind, and it shields the body from intense sun heat.

Wools are divided into two distinct classes: namely, worsted and woolen, each having different characteristics. The characteristics of each should be studied to enable one to become a better shopper.

Worsted Suitings. Worsted fabrics are made from the longer

combed fibers and will endure rough wear even though they may become shiny after continued wear. Some of the worsted suitings are unfinished, some semifinished, and others hard-finished.

Hard-finished worsted is made of a hard-twisted yarn without nap. It has a very smooth, hard finish, which causes it to become shiny after wear. This fabric is often called clear-finished worsted. All protruding fibers have been removed in a clear-finished worsted. Some of these fabrics are covert, gabardine, sharkskin, and tropical worsted.

Sharkskin in a worsted fabric has contrasting colors of the filling and warp yarns alternated to form diagonally steeped lines that help to identify the fabric. It is also available in a woolen fabric.

Tropical worsted is a suiting made from a tightly twisted yarn, excellent for men's summer suits. It is porous and has a plain, hard weave without a nap.

Semifinished worsted is a group of materials with a small amount of nap and a softer texture than the hard-finished worsteds. Fabrics with a semisoft finish are cheviot and serge.

Cheviot is a worsted rough-surfaced fabric which resembles serge, except that it is heavier and does not become shiny from wear so readily as serge. It has a twill weave and gives excellent wear in suits.

Serge comes in many weights and finishes, but the heavy weight is usually desirable for men's winter suits. The medium weight may be used for boys' suits and coats. It has a clear twill weave with a short nap due to shearing. It is a durable fabric and looks good, but becomes shiny from wear, especially across the back and at the elbows of a suit. Serge with a woolen filling shines less readily than an all-worsted serge.

Unfinished worsted is a fabric made of worsted yarns with a slight nap due to the raised fibers on the surface. The nap will often rub off after hard wear, but may be restored by brushing, even though this process deteriorates the fabric.

Woolen Suiting. Woolen fabrics are made from the short carded fibers and finished to result in a soft, fuzzy, porous-textured fabric. Some of the woolen suitings are wool cheviot, tweed, flannel, broadcloth, Shetland cloth, homespun, and cassimere.

Cassimere is a lightweight suiting with a smooth surface and a twill weave. A good-quality cassimere fabric usually has excellent wearing qualities in suits.

Flannel comes in many grades, but a high-quality flannel is loosely woven, then fulled, and the nap raised. The surface has a luxurious appearance and soft texture. It is available in both plain and twill weave.

Homespun resembles tweed in texture but is coarser and heavier in weight. It resembles hard-woven materials and is sometimes used in men's suits.

Shetland cloth results from special blends of the soft, finest wool fibers and is mixed with the strong tough wools to make it give satisfactory wear. The result is a rich, lustrous appearance that makes it highly desirable for men's winter suits. It resembles tweed in appearance and feel, but is less heavy.

Tweed is a rough-finished woolen fabric made of wiry, heavy wool yarns. A tweed fabric is one of the easiest fabrics to recognize but one of the easiest to mistake in quality. A real tweed looks thick, lively, heavy, and is resilient to the touch. It is available in checks; for example, hound's tooth or glen checks.

Fabrics for Topcoats and Overcoats

A topcoat is a lightweight coat used for fall or spring wear and for winter in southern climates. Many men living in the South, where the winter weather is mild, seldom feel the need of an overcoat, which is made of heavier material. A buyer should become familiar with the characteristics of suitable fabrics for men's and boys' topcoats and overcoats.

Topcoats require a lightweight or medium-weight fabric.

Bedford cord may be worsted or a woolen fabric. It usually has excellent wearing qualities, unless the filling yarns are weak.

Covert cloth comes in woolen or worsted, woven in a speckled effect. It is also used for raincoats. It has a twill weave and is similar to gabardine, except that covert cloth is of a coarser yarn and a softer nap.

Tweeds, wool cheviot, gabardine, homespun, and cassimere are other fabrics used for topcoats.

Overcoats require a heavyweight material, such as the hair cloths, and knit coatings. The mohair of the angora goat, the hair of the camel, and alpaca are used to make hair cloth. Quite often a percentage of wool is mixed with the fibers to give durability and stability that such fabrics would not otherwise have.

Bouclé is a thick fabric satisfactory for overcoats. Its filling is wool, and the yarn has a cotton core.

Camel-hair in its natural color varies from light to dark brown and black. It is a twilled weave, wool-like fabric with a napped surface. It gives excellent wear for overcoats, and is often part wool.

Chinchilla cloth is a heavy twilled coating used for overcoats. It has a napped surface and may be double-faced, or it may have a knitted back and contain some cotton.

Frieze is a heavy woolen overcoating with a nap on the top. It is a double cloth of twill construction, and it wears quite well.

Kersey is a thick, napped, felted woolen fabric similar to heavy broadcloth, except that it has a shorter nap. It is also similar to melton cloth.

Melton is a thick, smooth, woolen fabric with a closely napped surface. It is heavier than broadcloth and has a duller finish. It also resembles felt.

Other Fabrics for Summer Suits

Although lightweight wools have been the conventional fabrics for men's and boys' suits for years, there are other fabrics just as appropriate, and probably cooler. Washable fabrics are not only cooler, but are less expensive to clean when soiled. Summer suits become soiled from perspiration as much as from dirt; therefore, fabrics that can be easily laundered have proved valuable for summer wear. Some of these fabrics are of cotton and linen fibers.

Summer Suitings. *Cottons* for summer suits consist of fabrics such as seersucker, crash, gabardine, and whipcord or corded weaves. Seersucker is particularly adaptable to men's summer suits. It has a crinkled stripe and may be laundered with little ironing. The type with a permanently woven crinkle should be purchased. Men's

slacks and boys' shorts are often made of cotton gabardine and cotton crash, both of which can be easily laundered. Pinwale corduroy is made of cotton fiber and used for men's sport and lounge jackets for fall and spring wear.

Linen is a cool fiber that absorbs moisture readily. The ease with which it is laundered makes it a highly desirable fabric for men's summer suits. Linen suiting and crash are the types most often used.

Palm Beach material is used for both boys' and men's suits. It is a lightweight, durable, cool fabric with a mohair filling and a cotton warp. It is available in natural, navy, brown, or striped design. It is now made with a blended mohair, rayon, and nylon.

Special blends of wool and rabbit hair, nylon and wool, mohair and cotton, cotton and wool, rayon and cotton are often used in men's and boys' suits, especially those for summer wear.

Cotton whipcord often has some rayon incorporated to give it a soft, smooth finish. Small percentages of rabbit's hair are often combined with wool to make it less expensive and may not be easily detected, although the Wool Products Labeling Act of 1939 requires that the label of all fabrics that contain wool should give the total fiber content of each of the fibers present. For example, the label may read 20 per cent rayon, 10 per cent cotton, 60 per cent virgin wool, and 10 per cent reused wool.

Choosing Appropriate Fabrics for Various Occasions

It is just as important for men to choose the appropriate fabric for suits and jackets or coats to be worn on various occasions as it is for women. Certain fabrics naturally lend themselves to specific types of garments. Occasions also demand varied types of fabrics.

A person who gives suits and coats extremely hard wear, such as a traveling man or a physician, needs fabrics that are durable. As a general rule, worsted will hold up under extremely rough wear better than woolens. Tropical worsteds for summer wear, and unfinished worsteds for winter wear, are often recommended because they are durable.

The professional men and businessmen who need to look well-

groomed may prefer a flannel, a wool cheviot, or a gabardine, as these fabrics are a little more dressy or formal in character.

For boys and men whose interests lead them to engage in many outdoor activities, perhaps a worsted cheviot or a serge would best serve the purpose.

Evening Wear.

Broadcloth: A rich, lustrous woolen fabric with a nap that lies in one direction; may be used to an advantage in evening suits.

French serge: A worsted fabric appropriate for men's evening or dress suits.

Barathea: A closely woven, pebbly weave silk used as facings on men's dress coats.

Facing silk: A black fabric used as facings for collars of men's dress-suit coats, available in rayon or silk.

Grosgrain: Corded, stiff, firmly woven fabric used for collar facing of men's dress coats.

FACTORS TO CONSIDER IN CHOOSING LININGS FOR MEN'S AND BOYS' SUITS AND COATS

LININGS will not only be needed for a coat, but for pockets, belts, and collars. A great variety of materials is used for lining men's and boys' suits and coats. Linings for men's and boys' topcoats, overcoats, and suits should be attractive, durable, easy to slip on and off the body. They should last as long as the garment.

The two most popular fabrics are satin and twill weaves in rayon. Mercerized cotton linings are quite often used in boys' suit coats and jackets; an example of one of these fabrics is sateen. Cotton may be combined with rayon for use in lining fabrics. Such materials as serges, twills, rayon alpacas, and fancy weaves will be found in such blends. All-silk and all-rayon lining materials are also used.

Numerous other fabrics may be used for linings. Bemberg makes an excellent lining for topcoats and overcoats. It can be had in a variety of colors and black, either in stripes or Jacquard woven designs. Rayon twill linings are used for suit coats. Topcoats, overcoats, and dress coats are enhanced in beauty by satins of various kinds. Regulation pocketing in fine, twill weave, or sateen pocketing, or silesia cloth wear well in pockets of men's suits. There is also a specially made rayon sleeve lining for coats. Rayon alpaca that has a cotton warp and a rayon filling with a plain lustrous weave makes an excellent lining for men's clothing. Serge is a twill fabric in rayon or cotton, or mixture of the two. Some of the cheaper suits have cotton flannel for pocket linings, or a heavyweight drilling. Duvetyn and velveteen are both warm to the touch and are often used for lining pockets of men's overcoats.

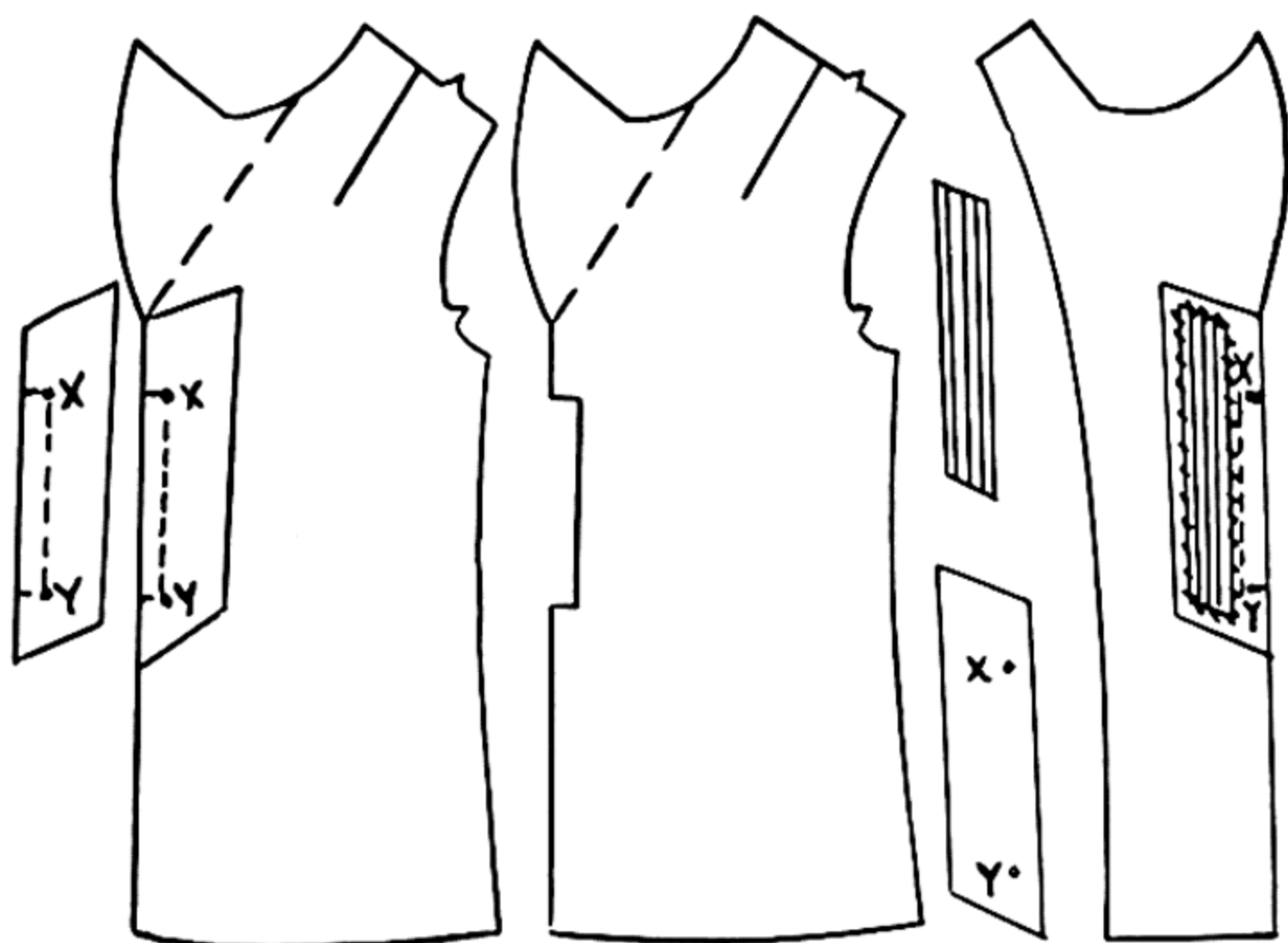
MAKING AND ATTACHING A FLY FACING TO A BOY'S TOPCOAT

A COAT front with a fly closing has the buttonholes concealed under the front edge. The buttons are also concealed when the coat is fastened. When an invisible opening is desired in a garment, a fly facing is the method most often used. A fly-front closing is also frequently put in sport coats, boys' topcoats, and raincoats. A fly facing may extend from the lower edge of the lapel to several inches below the hip line in topcoats, or it may extend throughout the entire length of the coat; such an opening is often put in raincoats.

Boys' coats button from left to right, so the buttons are placed on the right side and the fly is made on the left. The instructions given below are for placing the fly facing on a boy's topcoat. When fly facings are used in a woman's or a girl's coat, the fly is placed on the right side of coat and the buttons on the left. The fly facing is made after the interfacing, the tape, and the padding stitches have been applied to the front of the coat, when these features are used.

Cutting and Marking the Fly Facings. Mark with basting the locations for the buttonholes on the top side of left coat front in order to know what length to cut the fly facings. These markings will later be transferred to the fly facing, which is to be placed on the coat front facing. If the buttonhole placement is the same as designated on the commercial pattern, use the fly facing pattern included with the commercial pattern.

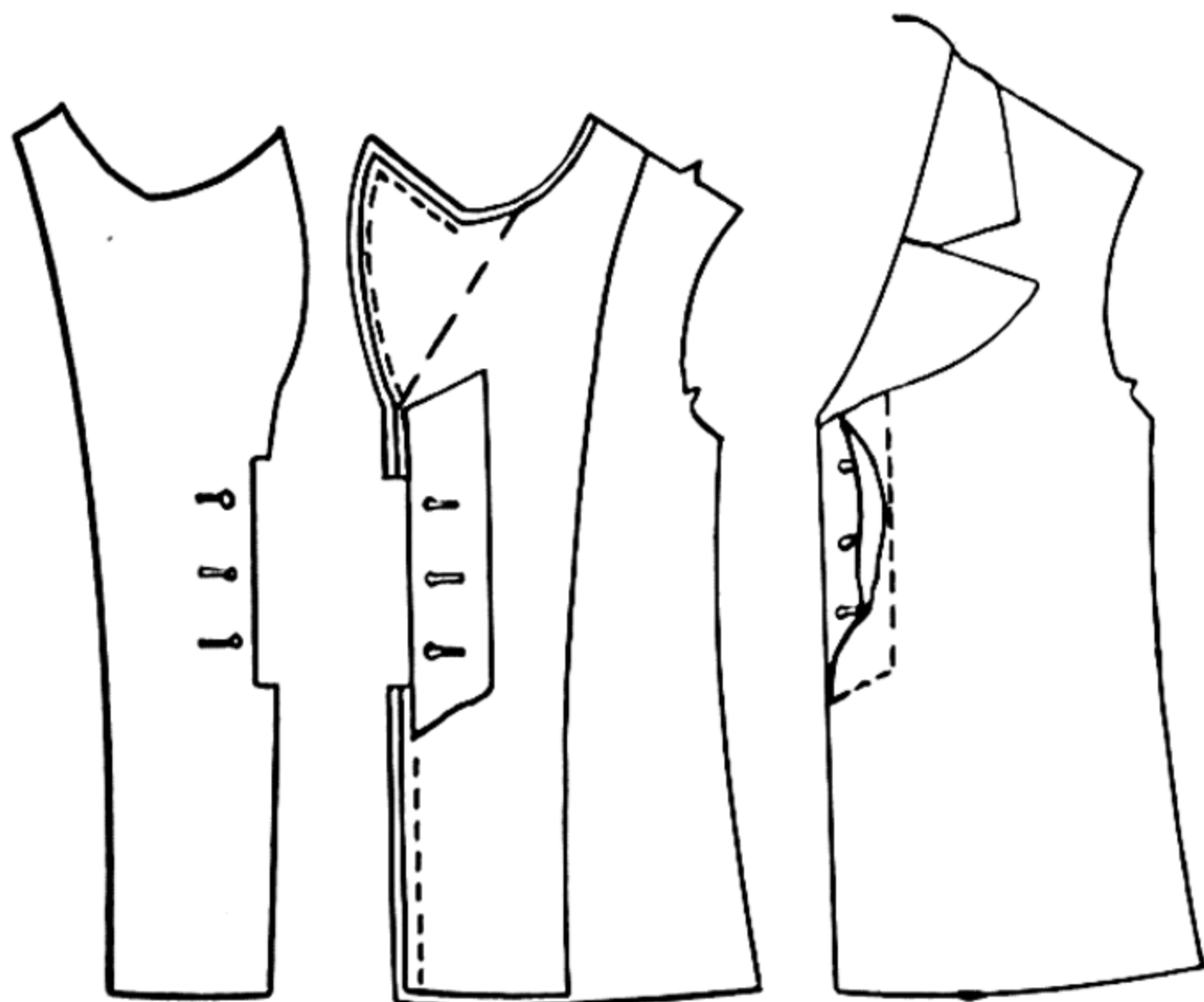
Before cutting the fly facing, mark the points on the front edge of the coat where the fly is to be placed. These marks are designated as X and Y in Fig. 87, Step I. The buttonholes should not be placed closer than $2\frac{1}{2}$ or 3 inches to points X and Y or to the stitching at the upper and the lower end of the fly, for convenience when the coat is buttoned and unbuttoned. See Fig. 87, Step VI, for place-



Step I
Fly facing at left. Fly facing attached to right side of left coat front. Seam stitched between points X and Y and clipped at right angles to the stitching at points X and Y.

Step II
Right side of left coat front after fly facing has been turned to wrong side of coat.

Step III
Fly facing and interfacing at left. Right side of left front coat facing with fly facing stitched in place between points X and Y.



Step IV
Right side of left coat front facing after fly facing has been turned to the wrong side. Buttonholes worked.

Step V
Right side of left coat front and facing stitched together above and below points X and Y.

Step VI
Right side of left coat front with fly facing top-stitched in place.

Fig. 87. Steps in putting a fly facing in the front of a boy's coat.

ment of buttonholes in the finish fly opening. Be sure that seam lines are marked in fly facing strips, coat front, and front facing, using the same seam allowance on each edge.

The front fabric facing and coat fronts are cut in the usual way. After the spaces for the buttonholes have been marked on the coat front, cut two facing strips of the coat fabric on the lengthwise grain, at least 4 inches longer than the marked space between points X and Y. The strips may be cut diagonally, as shown in Fig. 87, Step I, or straight at each end. If the stitching is to be as shown in Fig. 87, Step VI, cut the ends diagonally. Cut the facing strips at least 1 inch wider than the diameter of the button plus two seam allowances. After the points X and Y have been marked on the coat front, place the two fly facings and the coat facing together as they will be in the finished coat front and transfer points X and Y to both fly facings and front coat facing.

Making the Fly Facing. Place one of the fly facing strips on top side of the left coat front with right sides of the two fabrics together and with points X and Y of coat and fly facing coinciding. Baste and stitch the facing strip in place on the marked seam line along the front edge between points X and Y. Clip both seam allowances at right angles to the stitching at points X and Y, but be careful not to cut the stitching. See Fig. 87, Step I.

Press the seam open, turn the fly facing strip to the underneath side of the coat, and press the crease of the seam edge slightly to the underneath side. Fig. 87, Step II, shows the top side of coat front with the fly turned to the underneath side.

Take front facing with points X and Y as marked and place the second fly facing strip to the front edge of the front coat facing with the right sides of the fabrics together. Stitch between points X and Y on the seam line. Clip the seam allowance at right angles to the stitching at points X and Y, being careful not to cut the stitching. (See Fig. 87, Step III.)

An interfacing such as wigan or lining fabric of a matching color to the coat fabric may be placed on the top side of the fly facing strip (Fig. 87, Step III), before it is turned to the wrong side of coat facing. Be sure that the interfacing strip is cut on the lengthwise of

the cloth as long and as wide as the fly strip minus the seam allowances. See interfacing strip and fly facing at left of front facing in Fig. 87, Step III. (Baste interfacing to the wrong side of fly facing, then baste fly facing to coat front facing with the two right sides of the fabrics together as shown in Fig. 87, Step III. Stitch fly facing to coat front facing on marked seam line between points X and Y. Turn the fly facing to the wrong side of coat facing, baste, and press the seam edge slightly to the wrong side of coat facing. (See Fig. 87, Step IV.) Transfer marks for location of buttonholes from pattern to right side of coat front facing. Work the buttonholes in the front facing as marked, catching the three thicknesses of fabric; that is, the coat facing, interfacing, and fly facing. Follow instructions in Section 16, p. 148, "Making Tailored-Worked Buttonholes," and see Fig. 30, p. 149.

Place the coat facing to the front of the coat with the two right sides of the fabric together. Be certain that points X and Y on the coat front coincide with the X and Y points of coat facing (Fig. 87, Step V). Stitch on the seam line from point X to the collar point on the neck seam line. Then stitch from point Y to the lower edge of the coat. Stagger the seam to remove bulk. Press seams open and turn the coat facing to the underneath side, and press seam so that the edge lies slightly to the underneath side. Stitch fly facing strips and the fabric facing from the top side of the garment in place, as shown in Fig. 87, Step VI. The stitching holds strips in place.

The coat front can be held more smoothly if the fly facing is stitched to the fabric facing between each buttonhole before the coat facing is attached to the coat front. Stitch fabric parallel with the buttonholes.

Fasten the seam line edge of facing strips at each edge at points X and Y with an invisible short slip stitch to prevent the edges from ripping apart. The right front of coat is finished with the fabric facing. Read Section 19, p. 218, "Attaching the Front Fabric Facing." Then place the buttons on the right coat front at a location that corresponds to the buttonholes on the left side of coat front.

MAKING COTTON, LINEN, OR RAYON TROUSERS FOR BOYS

THE method of making trousers for a boy is similar to that of making slacks for a girl. Accurate cutting, precision of grain in pattern placement, straight stitching of seams, and pressing the garment well while it is being made are requisites for a well-finished garment. In making a boy's tailored garment, it is mandatory that each seam be pressed as it is finished if a good-looking appearance is to be obtained.

Method of Procedure for Making the Trousers

The procedure for making trousers for a boy differs slightly from that of making slacks for a girl. It is presumed that you have read the following sections in Part I before cutting and making trousers of a washable fabric:

Section 9, Fig. 11, for diagram of altering patterns for slacks.

Section 24, p. 293, "Testing, Fitting, and Altering the Pattern."

Section 11, p. 105, "Pinning the Pattern on the Fabric."

Section 12, p. 107, "Cutting and Marking the Garment."

Pattern Placement. Follow the layout on the guide sheet of your commercial pattern.

Seams. See Section 8 for procedure in making the kind of seam that you are using.

Darts. Information needed in making darts will be found in Section 13.

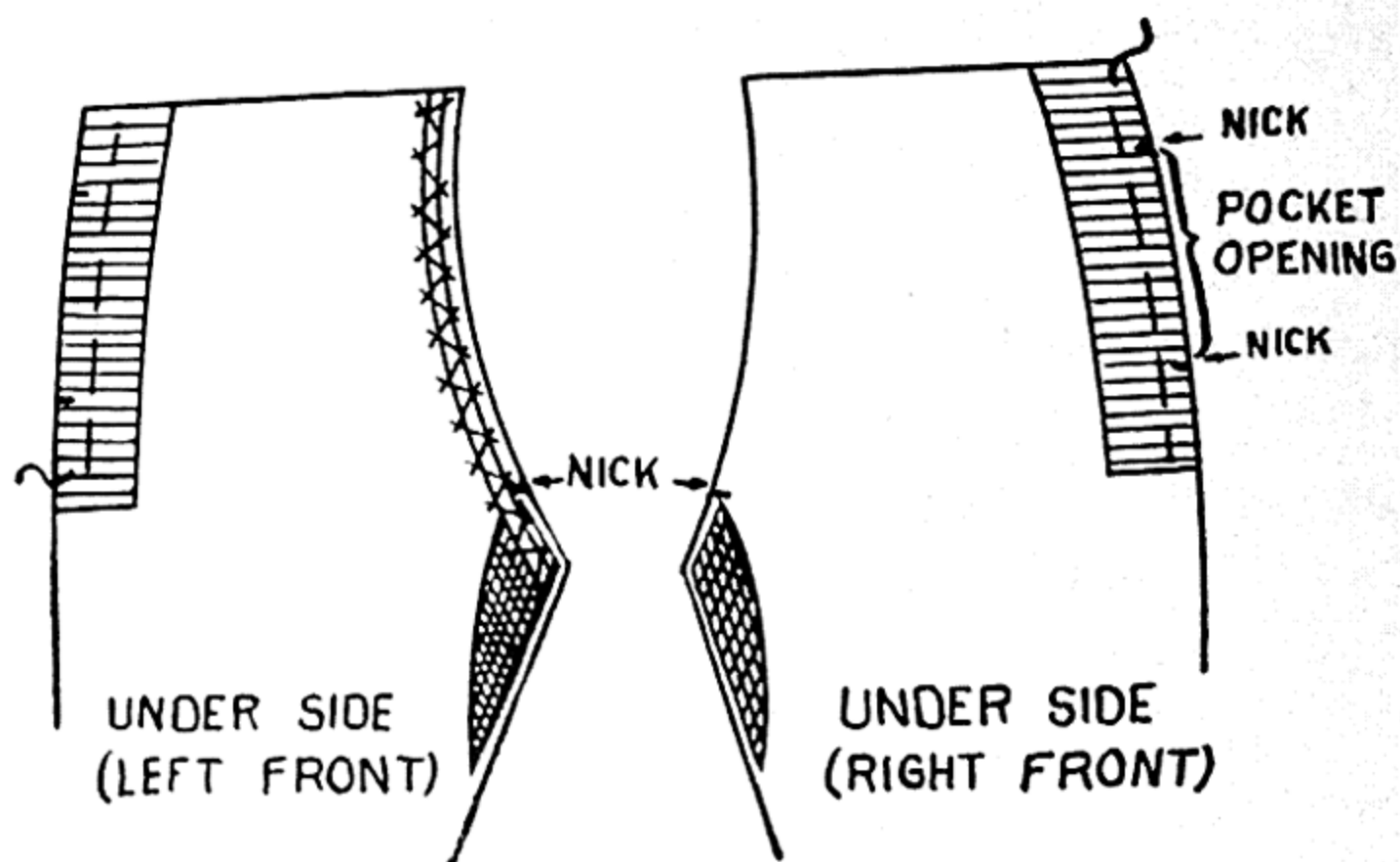
Reinforcing the Fronts at Crotch. After the trousers have been cut and all the marks transferred from the pattern to the corresponding sections, lay the two fronts of the trousers flat on the table with

the right side of the fabric down. If a pattern for the reinforcement of the crotch was not included in the commercial pattern, it will be necessary to make one. The fabric for this reinforcement may be fine twill pocketing, sateen, or a piece of the material of which the trousers are made when a washable fabric is used. To make the reinforcement, fold a strip so that the folded edge is slightly off the true bias, and cut it double. Lay the fabric on the trousers and cut it to fit the shape at the crotch and inner leg seams, as shown in Fig. 88A. The width is about 2 inches in the widest part. This reinforcement keeps the seams of the trousers in the crotch from stretching. The raw edges are stitched in when the seams of the trousers are stitched. This stay is placed on both fronts.

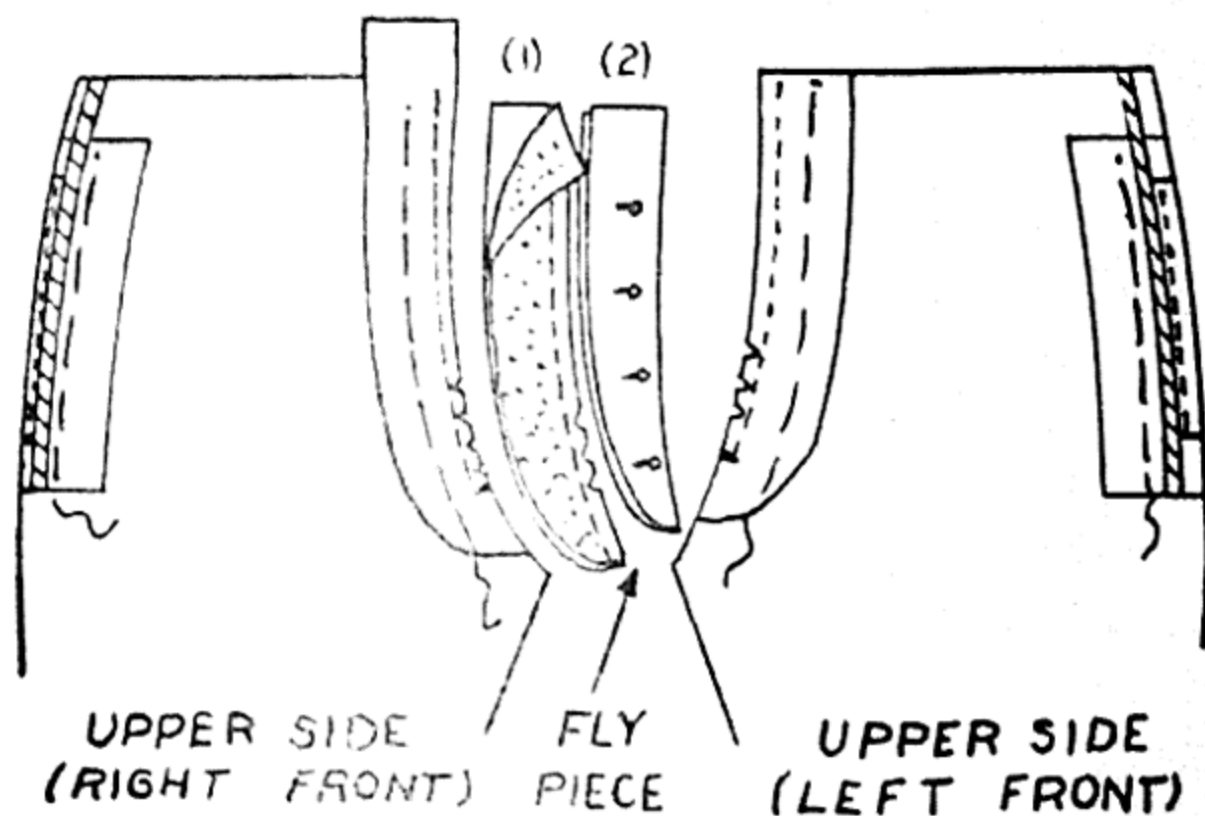
Reinforcing the Pocket Openings. The next step in making the trousers is to cut two strips of tailor's linen or pocket twill, on the lengthwise grain, about 2 inches wide and sufficiently long to reach from the waist to 1 inch below the lower nick of the pocket opening. The fronts of the trousers should be nicked (clipped) on the seam allowance for the pocket opening and at the lower edge of the front opening, as shown in Fig. 88A. Baste these reinforcement strips on the under sides of the fronts of trousers, one at each side seam as shown in Fig. 88A. The strips are reinforcements for the side pockets.

Facing the Pocket Openings for Fronts and Backs of Trousers. Cut two lengthwise facings of the trouser fabric so that they reach from within $\frac{3}{4}$ inch of the waistline to 1 inch below the lower nick in the front side seams of the trousers. One of these facings is placed and basted at each of the outer edge side seams on the top side of both right and left front, as shown in Fig. 88B. Use commercial pattern for cutting facings. Each facing is stitched on the marked seam line from the top nick to the bottom nick, as shown in Fig. 88B. Stitch through facings, trousers, and reinforcements. The distance between these two nicks is the pocket opening; sometimes referred to as the "mouth" of the pocket. Place a piece of tailor's stay tape on the facing at the seam line and fell it in place. The tape prevents the fabric from stretching. Turn the pocket facings to the underneath side, baste and press the seams so that they lie slightly to the underneath side. Stitch along each pocket opening edge. The

same size pocket facings are cut and attached, one to each opening of the back of the trousers, and in the same locations as on the fronts. The facings are stitched on the marked seam line to the back of the trousers on the top sides, with right sides of the fabric and facing together. These facings are not turned to the underneath side and stitched as they were on the fronts of the trousers. Turn each facing outward and press the seam. After the facings of both fronts and



A. Reinforcing pocket openings, and crotch on front of trousers. Stay tape attached to front opening.



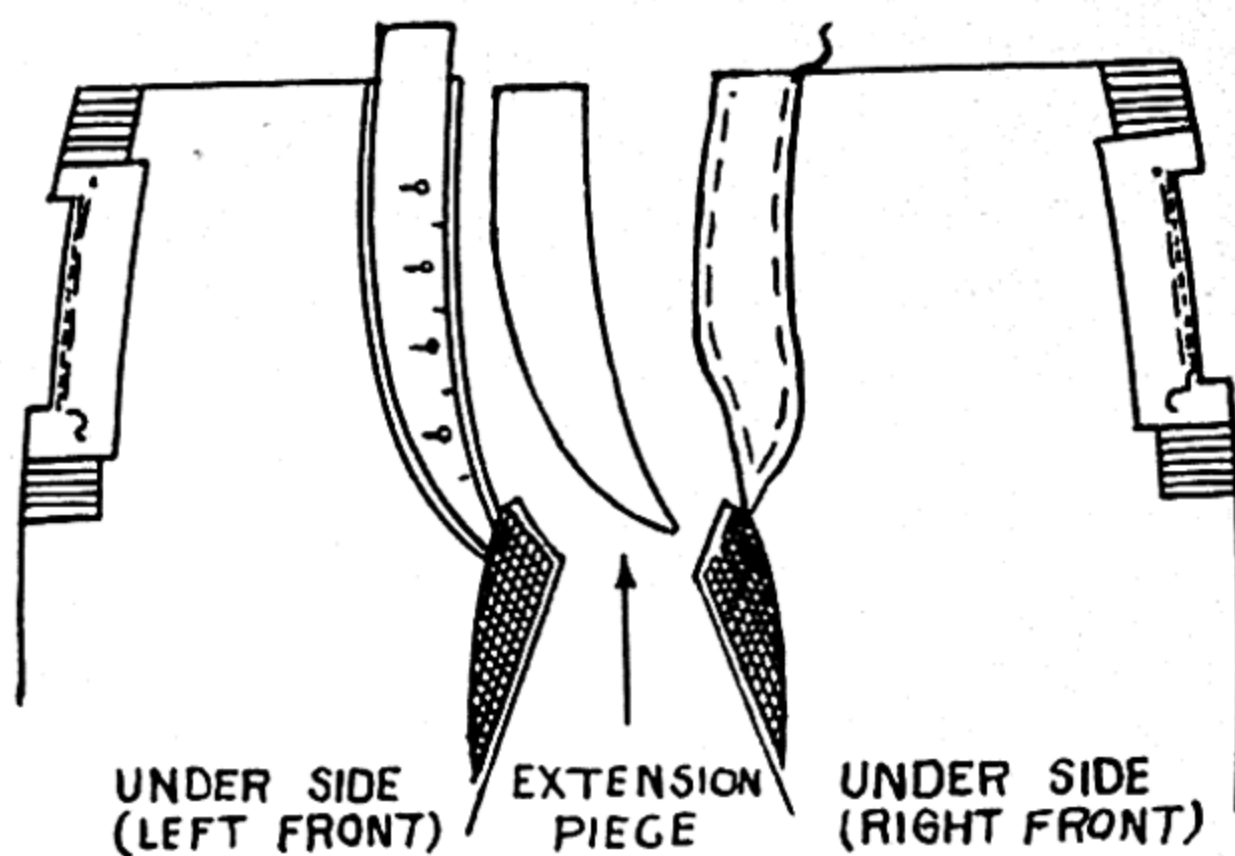
B. Facings for pockets and front opening basted and stitched in place. Stay tape placed along seams of pocket facings.

Fig. 88. Method of making boy's trousers.

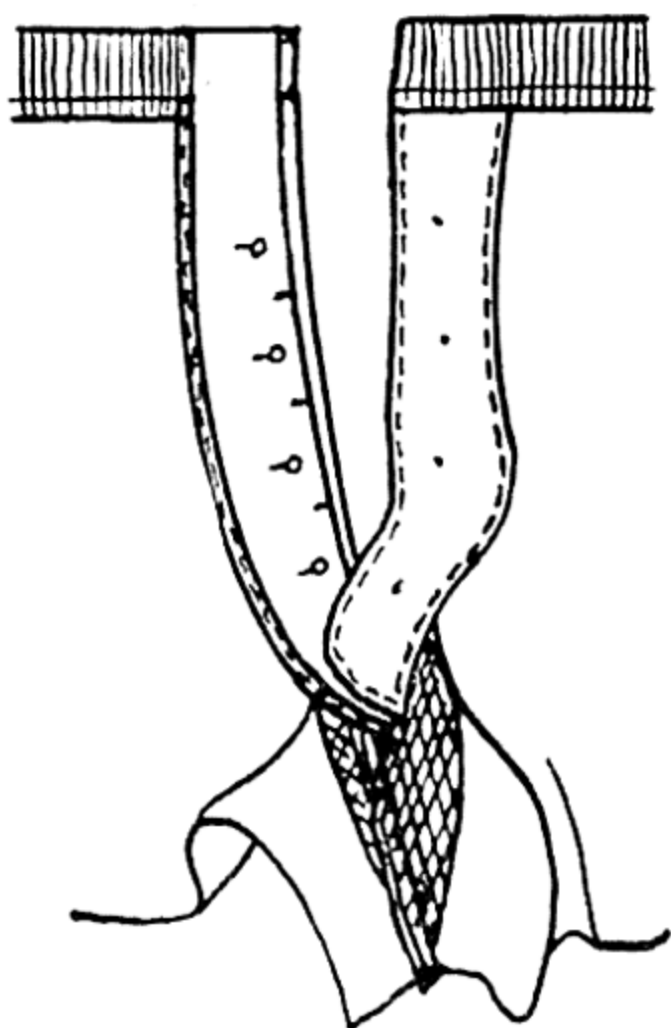
backs have been turned and pressed, the raw edges are turned to the underneath side about $\frac{1}{4}$ inch, and these folded edges are later stitched flat to the pocket pieces that form the "pouch."

Taping and Facing the Front Opening. A piece of tailor's stay tape is often catch-stitched to the front of trousers at the edge just inside the stitching, to prevent stretching and to hold the crotch reinforcement in place (Fig. 88A). Cut a facing for left front. The shape should be the same as the shape of the front opening in the trousers. The facing may be of the suit fabric when it is lightweight, or it may be of wigan when this can be obtained in the same color as the suit fabric. Baste and stitch the facing on the top side of left front with right sides of the fabrics placed together. Stitch facing along the marked seam line. Clip the seam along the curve, press the seam open, then turn the facing to the under side so that the seam edge will lie $\frac{1}{8}$ inch underneath the front edge. This prevents the facing from showing when the trousers are fastened. The raw edge of the facing may be bound together with the raw edge of fly facing after it is attached. If the fabric is too heavy to be bound together, overcast the edges of the facing to prevent raveling.

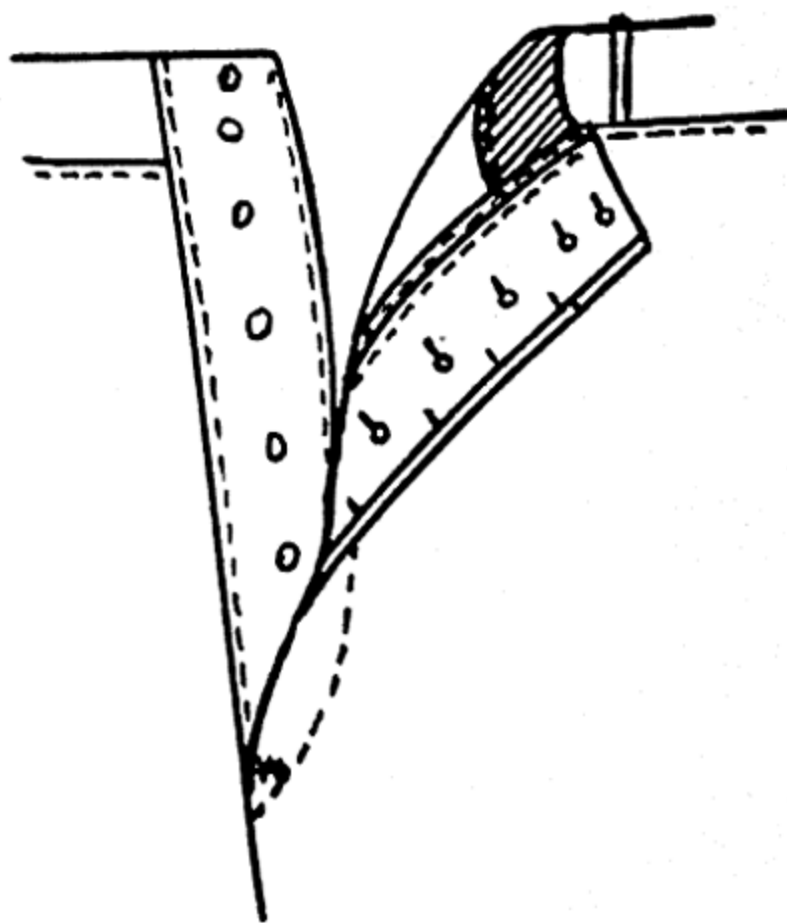
Making and Attaching the Fly Piece. The next step in the making of trousers is to make the fly piece, as shown in Fig. 88B-1 and B-2. In B-1 the two pieces of fabric are stitched together along the curved edge. B-2 shows the fly piece after it is turned right sides out and the buttonholes have been worked. After the fly piece has been made, work the buttonholes before it is attached to the front of the trousers. For a zipper front closing, follow instructions on the commercial pattern diagram. There are usually 4 or 5 buttonholes made, not including those on the waistband. Use the markings on the pattern for buttonhole placement, provided the pattern was not altered in length from the crotch to the waistline. Cut the buttonholes the length of the diameter of the button plus $\frac{1}{8}$ inch, and be sure that they are not placed closer than $\frac{3}{8}$ inch from the front edge of the finished fly. Work the buttonholes according to instructions in Section 16, "Worked Buttonholes." Attach the fly piece to the left front as shown in Fig. 89A. Bar-tack the fly to the facing between each buttonhole.



A. Facings for pockets turned to underneath side and stitched on right side of trousers.



B. Underneath side of fly opening.



C. Finished fly opening with button and buttonholes in waistband.

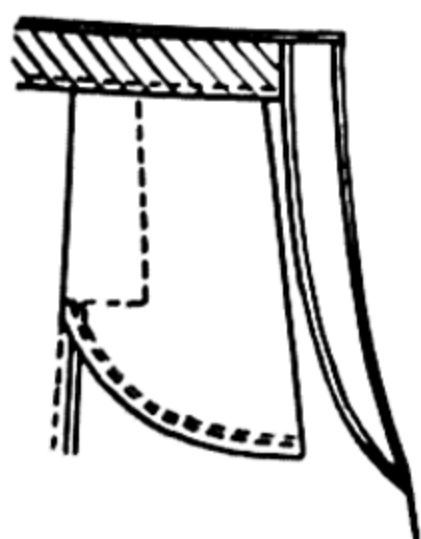
Fig. 89. Further methods of making boy's trousers.

Making the Extension for Right Trouser Front and Sewing on the Buttons. Cut a facing of the garment fabric for an extension on the right front opening of the trousers. (See Figure 89A). Place the fabric extension piece for button placement on the right front of the trousers and attach it to the previously stitched facing, as shown in Fig. 89B. The extending piece should be placed with the right side to the right side of trousers. Machine-stitch along each edge of the extension as shown in Fig. 89B. Pin the left front over the right so that the two seam lines are together, and mark locations for the buttons. Sew the buttons on the right extension with linen thread. For further processes, see diagrams in Fig. 89A B, and C.

Attaching the Fronts to the Backs of Trousers. The trousers may now be sewed together. Place and baste the front parts of the trousers to the back parts with the notches matched and the right sides of the fabric placed together. Baste and stitch the inside seams of each leg together along the basted line. Press the seams open and overcast each edge. Then baste the side seams from the bottom



A. Pocket tacking. (Topside of trousers.)



B. Underside of side pocket. (Inside of trousers.)

Fig. 90. Inside and topside finish of pocket in boy's trousers.

pocket opening to the bottom of trousers, then from the top pocket opening to the waistline, but be certain not to catch the end of the pocket facing in the seam. Before stitching the trousers, try them on the person who is to wear them to see that they fit properly and that the seams hang straight. Then stitch the side seams together as they are basted. The stitching of the trousers is very important. The hang of the trousers depends upon the way they are sewn. One side of the inside leg seam may be made wider than the other for enlargement when needed.

After seams have been stitched, turn the trousers wrong side out, place the leg on a sleeve board, and steam-press the seam open. Press the seam from top toward bottom for best results. Use a steam iron for pressing or a dampened cloth and a flat iron or a tailor's iron. The backs of trousers are not joined together until the pockets and belt have been attached.

Making and Attaching the Pockets. Make the side pockets and stitch them to the pocket facings. The top edge of pockets should extend to the waistline. Bar-tack each end of the pocket opening (Fig. 90A). The side pockets are attached to each end of the facing. These pockets are placed so the upper edge is stitched in the lower belt seam. Figure 90B shows an inside view of pockets as they are stitched to pocket facings. Place two rows of stitching along the edge of pocket to prevent the pocket from ripping apart. Next make the back hip pockets and watch pocket. Follow carefully the instructions in pattern guide when making these pockets.

Finishing the Top of the Trousers. The next step in making trousers is to place the waistband along the top of trousers at the waistline, as shown in Fig. 90A. Let the waistband extend to front edge of trousers on the left front. On the right front, the waistband extends only to the extension button fly piece. Make belt straps of a width desired, probably $\frac{1}{4}$ inch finished and the same length as the width of the belt, plus $\frac{1}{2}$ inch for turn under. These straps may be placed on top side of belt at intervals as designated on the pattern. Baste belt straps in place and stitch at each end. Belt strap ends that are stitched into the seam at upper and lower edge of belt are more durable than those top-stitched in place. Place, baste, and stitch the

lower edge of belt to trousers with the right sides together. Turn the belt upward and press. Then place the belt facing on under side of belt and stitch the two together, including the belt straps in the seams; be careful that the belt straps do not slip out of place during the stitching. Another method is to baste and stitch the lower edge of waistband or belt to trousers, then turn under the facing at top edge and fell it to waistband about $\frac{1}{8}$ inch below top edge. An inside fabric facing fits around the waistline best when cut on the true bias. Sometimes belting is used for a waistband facing. Turn the facing to the wrong side, turn under the raw edge so that the crease extends slightly beyond the seam that joins belt to trousers. Baste the facing in place. Stitch belt along top edge just below seam line so it catches the facing on the underneath side. Stitch the fly along the top side as shown in Fig. 89C. Then work the buttonholes in the belt, which will also be worked through the fly piece.

Stitching the Back Seam of Trousers Together. Follow instructions in your commercial pattern for this procedure. The seam is basted and stitched from nick in front edge of trousers to the top of belt or waistband in the back. Press seam and overcast edges.

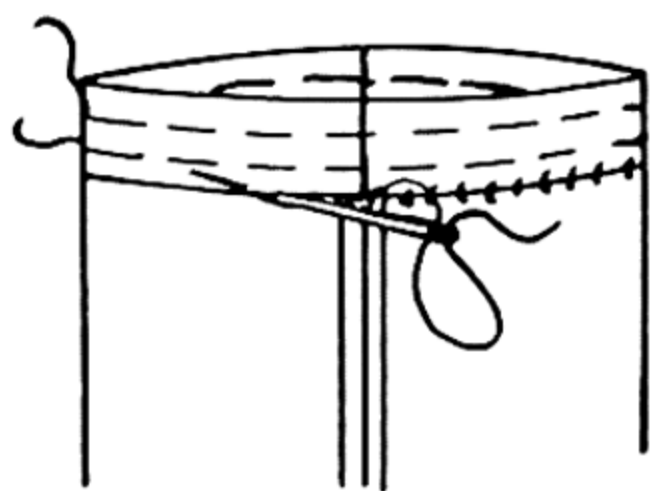


Fig. 91. Felling the hems in boy's trousers.

Finishing the Trousers at the Bottom. Try on the trousers and check the length to see that it is correct before putting in the hems. Trousers that come about 1 inch from the floor or to the top of shoe heel will be approximately the correct length. The hems should be sufficiently wide for a turn-back cuff without the hem finish showing. The hem may be turned to the underneath side and the raw edge turned under and stitched in place. The hem can be put in by the felling stitch, as shown in Fig. 91. Press the trousers well with a steam iron or a damp cloth and a flat iron when they are finished.

METHOD OF MAKING COTTON OR LINEN SUIT JACKETS FOR BOYS

TAILORING a suit coat of a washable fabric does not require all the same tailoring processes as tailoring one of a wool fabric, since suits made of washable fabrics are not lined and do not have the padding in the fronts.

Instructions in this section will be limited to the method of making summer suits from such fabrics as cotton, linen, rayon, or rayon-and-nylon mixtures for 10- and 12-year-old boys.

Testing and placing of pattern correctly on the fabric are important preliminaries in the making of a suit coat for a boy. The need for accurate cutting and correct marking of the fabric should not be minimized. The correct method of pressing and shaping of the parts, such as the collar, is very necessary in the making of a coat so that it will have a well-tailored appearance.

Procedure for Making the Coat

After the coat has been cut and the marking correctly transferred from the pattern to the fabric, the coat should be basted together for the first fitting. It is assumed that the reader has carefully studied Sections 10, 11, 12, 13, and 21. Sections 7 and 8 may be consulted when making stitches and seams.

Interfacing the Suit Coat. If an interfacing pattern was not included in the commercial pattern, cut one the same size as the front fabric facing. Wigan the same color as the suit fabric or of a harmonizing color should be used as an interfacing for the coat fronts of suits that are made of wash fabrics, such as cotton whipcord or seersucker. Use white linen or white muslin for interfacings on a linen suit. Cut the interfacing the exact size of the front fabric facing, and

baste the interfacing to the coat front on the underneath side with all edges coinciding. Be certain that the wigan or linen has been shrunk before it is used as an interfacing.

Transfer the marked seam lines and lapel crease line from the coat front to the interfacing. Place, baste, and attach tailor's tape to the lapel crease line. Even in wash fabric, the lapel will hold its shape and roll back well over the coat if tape is used on the crease line. Attach the interfacing to coat front in the lapel area with padding stitches, beginning at the edge next to the tape and working toward the front edge. Prevent the stitches from showing on the suit fabric as much as possible. Place tailor's tape around the front of the coat from the lower edge at hem line to the shoulder seam at neck. Let one edge extend just beyond the marked front edge seam line so that it will be stitched into the seam as the front facing is stitched to the coat front. Trim off the interfacing seam allowance between the edge of tape and the raw edge of the garment so that the seam will not be bulky when the facing is turned to the underneath side. Fas-

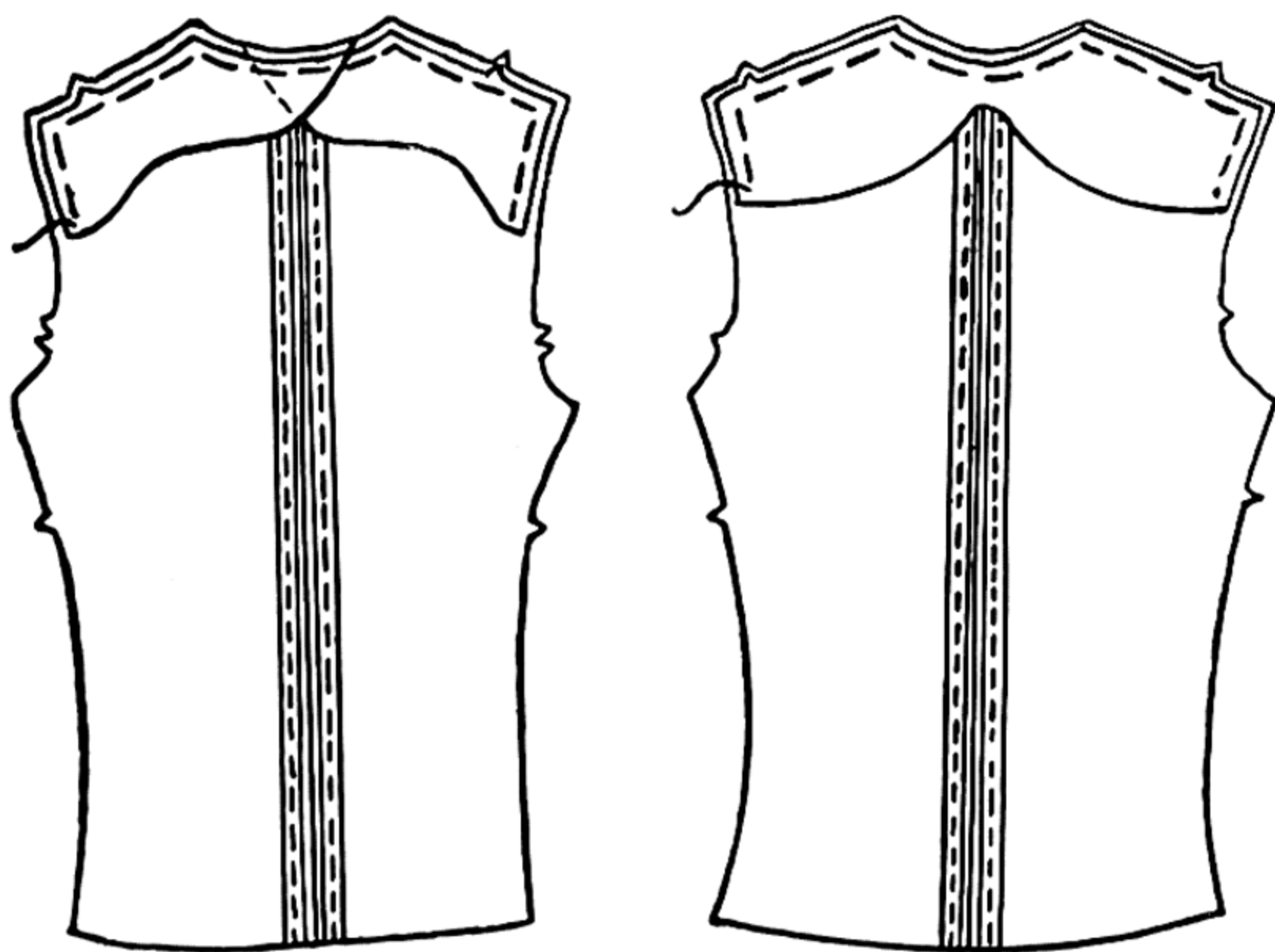


Fig. 92. Various shapes for shoulder lining in the backs of boys' wash suits.

ten the tape to the interfacing with a slant hemming stitch, but do not let the stitches catch the coat fabric. Tape may not be deemed necessary along the front edges in firmly woven fabrics, such as cotton whipcord.

In a linen or a cotton summer suit, the back interfacing is usually of the same fabric as the coat. If the fabric is thick, the underneath side of the back interfacing that lies next to coat may be of wigan or muslin. Figure 92 shows two styles for interfacing a boy's coat in the back. When an interfacing pattern has not been included in the commercial pattern, it will be necessary to fold the coat on center back and cut one of a size and shape desired. Baste the interfacings together at lower edge, right sides together; trim seam to $\frac{1}{4}$ inch; turn right side out; and press. Baste interfacing to coat back at arm-scye and neck line.

Attaching the Front Facing to the Coat. The next step in making the coat is to attach the front facing to the coat. Place the facing on the top side of the suit coat with the two right sides together and stitch along the marked seam line. A smoother corner will result if the seam allowance is clipped away at the corner of the lapel before the facing is turned to the underneath side. Stagger (cut off) the seam that lies next to the coat to about $\frac{1}{4}$ inch in depth in order to have a smooth edge finish. Press seam open and turn facing to under side of coat. The edge may be top-stitched about $\frac{1}{16}$ inch from the edge along the front and lapel edge from the bottom to the collar point of neck line. Attach the raw edges of the facing and the interfacing together with bias tape as when making a bound seam. Press front edge well. Join the front facing to back shoulder facing at shoulder seam with right sides together. Use a plain seam.

Making the Seams. After the coat has been cut and marked, and front facings attached, baste it together and fit it to the body. The seams are stitched according to marked lines on the wrong side of the fabric. Press each seam open after it is stitched. Plain seams are most often used. Sometimes these seams are single, top-stitched on the right side of the garment to give a stronger and a more tailored finish. If this finish is used, turn both edges of seam toward the same side. Plain seams are usually pressed open and bound along each

edge. Cotton bias binding gives an excellent finish for seam edges of cotton and linen suits, and rayon bias seam tape is used for binding seams of a rayon or a suit of rayon and nylon blends.

Making Collars. When all seams have been stitched, pressed, and bound, the collar should be made and attached to the coat. Tailor's linen of the same color as the suit or of a harmonizing color should be used for the interfacing of collars in boys' linen suits. Cut, mark, and baste the undercollar together at center back seam. The undercollar fits best when it is cut on the true bias. Place right sides of collar together, stitch the seam, and press it open. Interface the collar with the same fabric as is used for interfacing the front coat facing. Cut it on the bias and with center back seam the same as for an undercollar. Lap and stitch center back seam of interfacing. Place the interfacing on the wrong side of undercollar and baste the two together along seam lines. See Figure 50 for steps in making the collar. Also read Section 19, p. 219, "Making and Pad-Stitching the Undercollar," and p. 222, "Making and Shaping the Uppercollar."

The uppercollar should be cut with the grain, at the center back, lying in the same direction as the grain of the coat back, which is warpwise.

When attaching the interfacing to the undercollar, it is necessary to hold the interfacing easily so that the collar will roll readily while it is being shaped to fit the neck curve. Stitch the collar "fall" and pad-stitch the collar "stand" in the same way as for suit jacket (Fig. 50). To shape the collar, first dampen the interfacing side and with a hot iron press the "fall"; then slightly stretch the outer edge and press the "stand." After the collar is dry and slightly stiff, fold on the crease line and press hard, shaping it to fit the neck curve.

Putting the Collar on the Garment. When attaching the undercollar to the coat, begin basting at center back and baste to the end of the collar. If the collar is slightly larger than the coat, cut off the undercollar. Cut off the interfacing seam allowances of all edges before stitching the uppercollar and undercollar together. The uppercollar fits better if it is slightly larger than the undercollar. The edge of the collar may be top-stitched about $\frac{1}{16}$ inch from the

edge. For heavier materials, the stitching should be $\frac{1}{8}$ inch from the edge. See Section 19, p. 223, "Putting the Collar on the Garment." The method most often used is to attach the uppercollar to undercollar along outside edge, the front facing to the uppercollar of coat at neck line, then undercollar to the neck line. To fasten undercollar to neck line, turn under the edges of undercollar and attach it to back neck line of coat with the overhand stitch (Fig. 4C, p. 65). If collar line was constructed according to Fig. 50, the neck edge was turned under and stitched, and would need to be hand hemmed to the neck edge.

Making Pockets. Pockets may or may not be the same as those found in women's tailored suits. Patch pockets are often used on boys' cotton and linen suits. They are made of the same fabric as the coat. Read Section 15, p. 122, "Patch Pockets," and see Fig. 23 before making these kind of pockets and attaching them. Flap pockets are also found on boys' wash suits. The flap is of the same fabric as the suit. The lining of flaps should be slightly tight so that the edges will not show from the top side. This tightness will also prevent the top from curling upward. See Section 15, p. 133, "Pockets with Flaps," and Fig. 26 before making these pockets. Straight-edge front suit coats are often worn by small boys. On this type of coat the flap grain line should lie parallel with the grain line of the coat. A flap pocket can be used on the hip of the suit coat and a welt for the breast pocket. Read Section 15, p. 130, "Welt Pockets," and see Fig. 25 for suggestions in making this type of pocket. The inside of the welt pocket is cut of the suit fabric. The commercial pattern may be used as a guide. There are various types of edge stitching. One kind is placed about $\frac{1}{16}$ inch from the seam edge, and this type is most often used around the edge of pocket flaps and welts. The "pouch" of a welt or a flap pocket is of the coat fabric.

Making and Putting in the Sleeves. After the collar has been attached and the pockets put in, the next step in the procedure is to put in the sleeves. The lengthwise seams are basted together with notches matching. Stitch and press open the seams. Then finish the edges of all seam allowances the same as for other finishes in the garment. When putting the sleeve into the armscye, ease in a little

fullness at the top of the sleeve so that it will not be tight across the upper arm. Match the notches of the sleeve to the notches of the armhole and baste and stitch the sleeve so that the fullness will not show in the form of gathers on the right side of the coat. Slip on the coat to test the length of the sleeve. Turn the hem at the bottom of the sleeve to the inside and pin it in place. On a suit made of washable fabrics, sew bias tape to the raw edges and hem the tape to the suit coat sleeve. If the fabric is very thin, a 2-inch bias strip of wigan may be inserted into the hem of the coat sleeve to give it body. If

Fig. 93. A cotton whipcord suit. Made by a student in a tailoring class; the suit is here worn by a twelve-year-old boy.



this method is used, see Fig. 54A for suggestions. The interfacing should not extend above the hem. Press the armscye seam outward and bind the edges together with bias tape to give a neat finish.

Putting the Hem in the Bottom of Coat. Read Section 19, p. 239, "Hemming a Coat or a Suit Jacket." The raw edge of a hem in a washable suit coat for a boy is often bound and then hemmed in place.

Making the Buttonholes and Sewing on the Buttons. The next step is to make the buttonholes and sew on the buttons. Regardless of the kind of fabric used in the suit coat, read Section 16, "Tailored-Worked Buttonholes," and observe Fig. 30, Steps I to VII inclusive, before making worked buttonholes. Buttonholes in boys' and men's coats are placed on the left front edge of the coat and buttons on the right side. If no alterations were made in the pattern, place the buttons on locations indicated in the commercial pattern. Cut out the interfacing underneath each buttonhole before it is worked. Sew on the buttons with a short shank.

Pressing the Coat. There are many recommended procedures for pressing a suit coat. One order of procedure is as follows: Press collar with crease as it will be worn; left armscye, shoulder seam and shoulder, outside breast pocket; hip pocket; left front edge; bottom of left front; left side seam; back seam; bottom of back; and then the right front, beginning at the top and working to the bottom. Seams of sleeves and hems should then be pressed.

Still another order of pressing a coat will be noted in Fig. 94.

THE QUALIFICATIONS OF A WELL-MADE SUIT OR COAT FOR MEN AND BOYS

BOYS of high-school age and men desire a good-looking, well-made, perfect-fitting tailored suit or coat of a high-quality fabric. Other desirable qualities are comfort and suitability for the occasion.

A well-made tailored suit, whether custom-made of a high-quality wool fabric, or a cotton, rayon, or linen suit made by a student in a tailoring class for her younger brother, should have certain characteristics or qualifications that make the garment of high quality. Some of the qualities of a well-made coat or suit for both inside and outside are as follows:

I. Outside

A. *Trousers*

1. Cut with a full seat to avoid stretching, but not full enough to be baggy.
2. Belt loops that are well made, correctly placed, and securely sewn to the garment.
3. Invisible front closing (covered with the trouser fabric, edges even).
4. Trousers closed with a sturdy, easily fastened slide fastener well concealed from the front edge.
5. Buttons, when used as a front closing, placed far enough from the edge so as not to show on the top side.
6. Pockets reinforced at corners with bar tacks.
7. Creases pressed straight up and down the back and front of each leg and on the true lengthwise grain line of the cloth.
8. Waistband even in width, cut on the true grain of the

fabric and fastened with two buttons at the center front. Buttons should be adaptable to dry cleaning.

9. Trousers not so long that they hang in folds at the instep.
10. Hems even in width and hand-felled in place.

B. *Coat*

1. Coat cut on the correct grain of the fabric.
2. All plaid and striped fabrics matched correctly at seams. Stripes of pocket flaps and welts match stripes of coat if possible.
3. A collar that fits closely around the neck, but does not seem tight. The collar "fall" slightly longer in depth than the collar "stand," so that neck-line seam does not show.
4. The fronts and shoulders fitting smoothly over properly placed padding, when used.
5. Front edges of coat even and hanging straight down. Back of coat also hanging straight without crosswise wrinkles at waistline or diagonal wrinkles at shoulders.
6. Buttonholes tailored-worked by hand, with the same color of thread as the suit, and without interfacing edges that show between the stitches.
7. Edge-stitching even and with short length stitches.
8. Pockets correctly tailored and pressed flat.
9. Lapels rolling easily over the coat and pressed without creases.
10. Armholes sufficiently large for an easy fit. No visible gathers in sleeve at armseye.

II. *Inside*

A. *Trousers*

1. Seams wide enough to allow for letting out if necessary.
2. Seams overcast with thread that is the same color as the fabric.
3. Cut on the grain of the fabric without piecings, especially at the crotch.
4. Bias facing at waist.

5. Pockets constructed of strong cotton twill lining. Outer edge of pockets stitched twice to prevent ripping.
6. The crotch reinforced to give added strength, with reinforcement that is cut on the bias.
7. Crotch reinforced with silesia or pocket twill fabric, or a piece of trouser fabric (for washable trousers).
8. Buttons, on waistband of good quality, adaptable to dry cleaning.
9. Back waistband seam with a generous allowance that may be let out. Seam stitched twice for added strength.

B. *Coat*

1. Seams of sufficient width to permit enlargement when needed. Seams of unlined coats turned under and edge-stitched or bound.
2. Front facing of a cotton, a linen, or a rayon coat interlined with wigan of a matching color.
3. Undercollar interfaced with tailor's linen.
4. A bridle-stay of tailor's edge tape along lapel crease line to prevent stretching.
5. Front edge taped.
6. Armholes of washable fabric taped to hold shape. Edges of seam allowance of armholes in a washable fabric bound together with bias tape.
7. Hem even in width. Hem finish for unlined coats bound or raw edge turned under and stitched. Hemmed by hand stitches.
8. Buttonholes as neatly worked on the inside as on the outside.

CARE OF SUITS AND COATS

PEOPLE'S clothes, like their bodies, need a rest. Even if a person has only two suits, he should not wear the same one several days in succession. Give one suit a rest by changing to another after coming home in the afternoon. A suit that has been lounged in certainly will not wear or look so well as one worn only for work outside of the home.

Leave wool clothes hanging in the fresh air a short time before storing them in the closet, as wrinkles tend to come out more readily if the garment is not stored immediately after its removal from the body. Fold trousers in their correct creases and lay them in a drawer, or place them on a trouser hanger with the seat downward. Do not crowd suits and coats too closely together in the closet if they are expected to hold their shape.

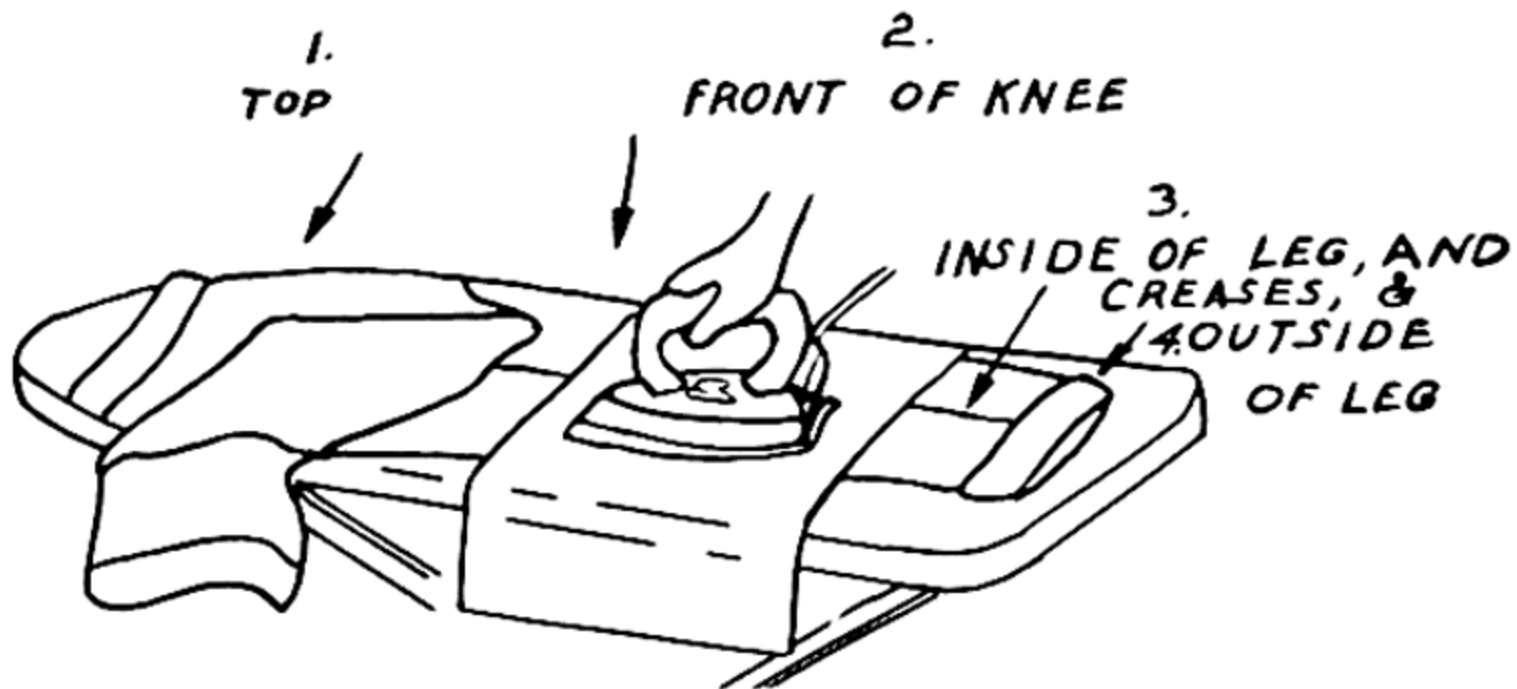
Remove stains with a good cleaning fluid. Have suits and coats dry cleaned and pressed as often as necessary. When pressing a finished suit or coat, either press it correctly at home or send it to the cleaner and have it given a thorough pressing.

Suggestions for Home Pressing of Finished Trousers

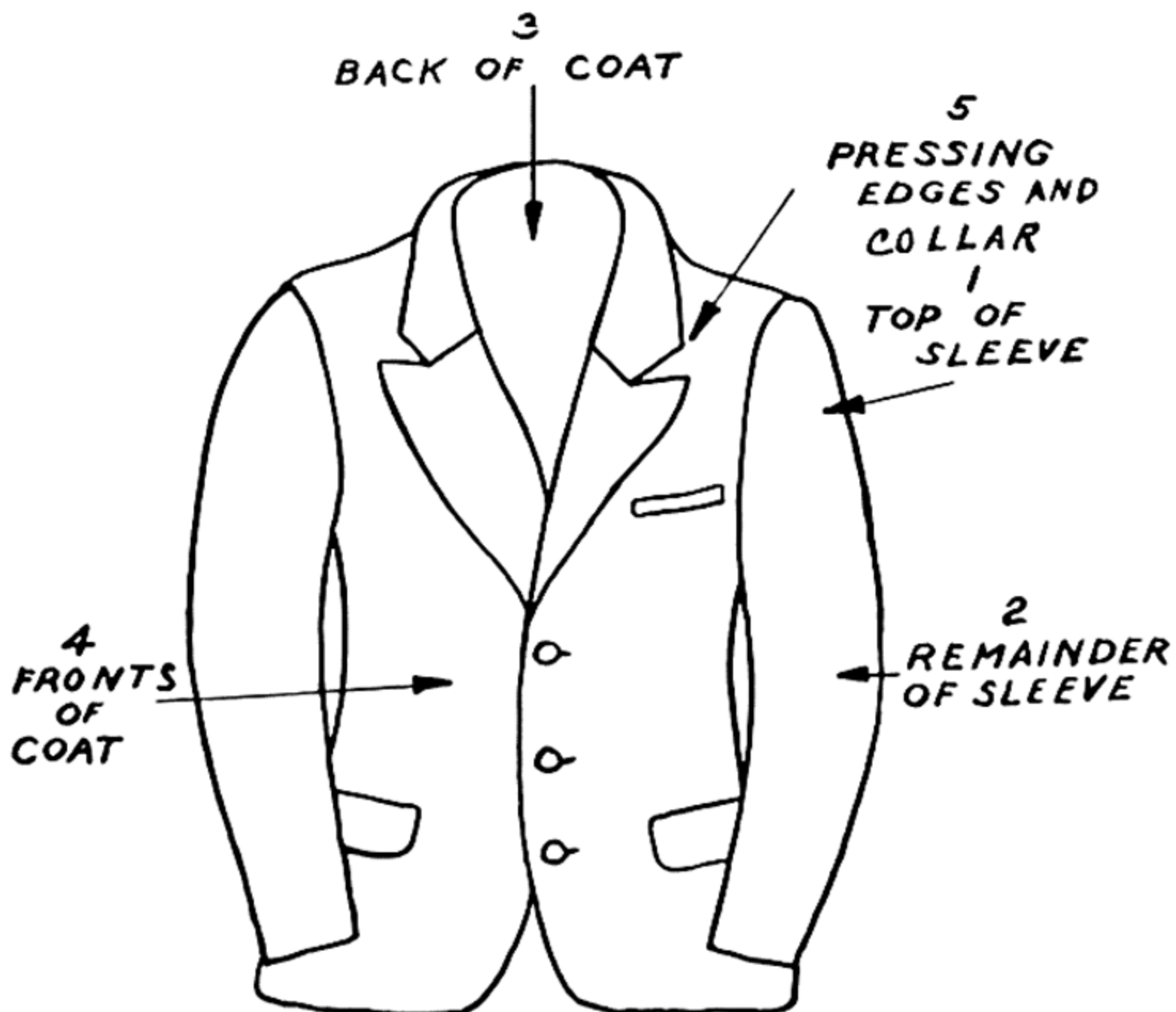
Use a pressing cloth large enough to cover the trouser leg, dampen the pressing cloth with a sponge, and press. Place the upper part of the trousers over the large end of the board, and press the top first. Next press over the pockets, then press the waistband, taking special care not to press in any wrinkles. When the top has been pressed, place a trouser leg with the warpwise grain on the long way and flat on the ironing board with the front of the knee on top. This method helps to eliminate any bagginess over the knee caused by

wear. The stretch of a good-quality fabric (especially a wool fabric) will shrink back into place when well steamed and pressed.

After pressing the trousers at the knees, place the trousers flat on the board and lay the creases where they are to be in both front and back of trouser leg and press them in place, always pressing with the warpwise grain of the material. Press cotton and linen trousers



A. Order in pressing the trousers.



B. Order in pressing the coat.

Fig. 94. Suggested procedure in pressing a boy's suit.

until they are completely dry. (See Fig. 94A, p. 389, for order of pressing trousers.)

Pressing the Finished Suit Jacket

Press the jacket sleeve first with a damp pressing cloth. Use a sleeve board and slip the sleeve onto the board. Press the top of the sleeve first, then the remainder of the sleeve. Next press the back of the coat on the warpwise grain. Press the front part of the coat last (Fig. 94B). Move the iron on the lengthwise grain so as not to get the coat out of shape. Press lapels out flat and do not crease them, but gently fold them back in place after they are pressed. If the collar has been well shaped, it is best not to press it except along the outer edges. This method varies with the presser. Some press the neck and lapels first, shoulders second, front next, then the back, and last the sleeves.

Laundering Cotton Suits

Seersucker, whipcord, and gabardine clothes may be laundered at home. Wash them in warm water with a mild soap. A very thin starch gives body to the whipcord and aids it in remaining clean longer. Iron the fabric while it is slightly damp.

Wash seersucker in warm water with a mild soap, rinse well in clear warm water, and spread on a sheet to dry. Ironing is not always necessary. Wrinkles may be pressed out with a warm iron.

Laundering Linen Suits

Wash linen in soft warm water with a mild soap, but do not boil. Rinse well, roll in a towel, and iron on the wrong side with an iron that has heat control set correctly at temperature designated for linen.

A little thin starch paste solution gives body to a linen garment, and helps it to stay clean longer than it otherwise would.

Seasonal Care

Storage of Wool Suits and Coats. Boys' and men's wool garments that will not be worn in the summer, such as topcoats, jackets, heavy wool suits, and extra trousers, should be properly stored during the summer months in order to protect them from moths and other pests that destroy wool fabrics.

These garments should always be clean when they are stored. Moths do not eat clean wool fabrics so readily as soiled garments. It is not necessary that they be pressed before storage, as they may become wrinkled during storage and require pressing at the time they are removed from storage.

Wool clothes should be stored in sealed, airtight, mothproofed bags, or they should be placed in a cardboard box that is wrapped with a newspaper and sealed, or they should be placed in an airtight chest. Store wool garments in clean dark places and away from other garments that are being worn at the time of storage. When storing wool garments in sealed packages or an airtight chest, enclose naphthalene or paradichlorobenzene crystals. When these crystals are used, sprinkle them between sheets of wrapping paper and then insert the two sheets between the garments as a protection from moths.

Storage of Cotton, Linen, and Rayon Suits. Proper storage of summer clothes during the winter months is just as important as adequate storage of winter clothes during the summer months.

Cotton and linen suits should be washed according to above instructions for washing these garments. Some types of rayon garments, such as slack suits, may be washed; others should be dry cleaned. It is not necessary to press these garments before storage, and they should never be starched or rinsed in a bluing water before storage. Place these garments in a clothes bag, a chest, or a cardboard box. Clothes that are clean and properly stored are not so easily attacked by silver fish. If these pests attack the clothes, commercial fluids are available that are guaranteed to protect clothes from silver fish and other pests that destroy the fibers. Use according to instructions on the label.

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SELECTION OF FABRICS FOR MEN'S AND BOYS' TAILORED CLOTHES

MOST men like good-quality fabrics in their clothing. Some men have the ability to recognize, at first sight, a fabric that will wear well; others are unable to distinguish a rayon from a wool cloth. Men often have to rely solely upon information from sales people about the quality and wearing characteristics of a fabric. It would greatly benefit men to understand a few of the fundamental characteristics regarding materials used in their clothes. For example, it behooves a man to know that a soft flannel will not hold up under extremely hard wear so well as a sturdy worsted fabric. Remember that a fine basic cloth is essential to a fine tailored suit.

Women assist men in the selection of their clothes and do much of the buying of clothes for boys in the family, especially the boys of preschool and grade-school age. Since women do a great part of buying of men's and boys' clothes, it is also important that they know the difference between a poor- and a good-quality fabric. Women are ordinarily more clothes-conscious and give more thought to selection of the right fabric for every garment than do men. However, at the present time men and boys of high-school age are becoming more clothes-conscious and desirous of information regarding the selection of the best fabrics in suits and coats so that they may be well dressed. They realize that good clothes help enrich personality, and a pleasing personality aids success in one's job or career.

There are many fabrics on the market that are good buys, but knowing what to select is the problem. The design, the type of garment, and when and where the garment will be worn will partially determine which fabric is purchased. A material chosen for a summer suit to be worn in a warm climate would be very different